

वीर सेवा मन्दिर
दिल्ली

★

क्रम संख्या ४२०१
काल न० २८१ स्वयं
खण्ड

राजस्थान पुरातन ग्रन्थमाला

प्रधान सम्पादक - पद्मश्री जिनब्रिजय मुनि, पुरातनशास्त्राचार्य

[सम्पादन सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर]

ग्रन्थाङ्क ३७

महाकवि स्वयम्भू कृत

स्वयम्भूच्छन्द

प्रकाशक

राजस्थान राज्य संस्थापित

राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

RAJASTHAN ORIENTAL RESEARCH INSTITUTE, JODHPUR

राजस्थान पुरातन ग्रन्थमाला

राजस्थान राज्य द्वारा प्रकाशित

सामान्यतः अखिल भारतीय तथा विशेषतः राजस्थानदेशीय पुरातनकालीन
संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, हिन्दी आदि भाषानिबद्ध
विविध वाङ्मयप्रकाशिनी विशिष्ट ग्रन्थावलि

प्रधान सम्पादक

पद्मश्री जिनविजय मुनि, पुरातरत्नाचार्य

सम्मान्य संचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर;
ऑनरेरि मेम्बर ऑफ जर्मन ओरिएण्टल सोसाइटी, जर्मनी;
निवृत्त सम्मान्य नियामक (ऑनरेरि डायरेक्टर),
भारतीय विद्याभवन, बम्बई; प्रधान सम्पादक,
सिधी जैन ग्रन्थमाला, इत्यादि

ग्रन्थाङ्क ३७

महाकवि स्वयम्भू कृत्

स्वयम्भूछन्द

प्रकाशक

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान
जोधपुर (राजस्थान)

महाकवि स्वयम्भू कृत

स्वयम्भूछन्द

सम्पादक

प्रो. एच. डी. वेलणकर, ~~ए. ए.~~

सह-सञ्चालक, भारतीय विद्याभवन, बम्बई

प्रकाशनकर्ता

राजस्थान राव्याप्तानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

विक्रमान्द २०१८
प्रथमावृत्ति १०००

भारतराष्ट्रीय शकान्द १८८४

{ ख्रिस्तान्द १९६२
{ मूल्य ७.७५

मुद्रक-मोज प्रिंटिंग ब्यूरो, बम्बई

मुद्रक-हरिप्रसाद पारीक, साधना प्रेस, जोधपुर

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★ ★

NO. 37

SVAYAMBHUCHHANDA

of

Mahakavi Svayambhu

★ ★ ★

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PREFACE

It is a matter of great pleasure for me that the Rajasthan Puratana Granthamala publishes herewith as its No. 37 Svayambhū's important manual of Prakrit and Apabhraṁśa metres, called *Svayambhūcchandas*. Systematic accounts of Sanskrit and Prakrit-Apabhraṁśa prosodies reached their culmination in Hemacandra's *Chandonuśāsana*. The *Svayambhūcchandas* was one of the basic sources of the latter. Hemacandra's arrangement, classification and illustrations of metres owe much to Svayambhū.

But the importance of the present work is not confined merely to the fact that it was a two hundred and fifty years senior ancestor of the famous *Chandonuśāsana*. The *Svayambhūcchandas* is unique in several other ways too. Firstly, Svayambhū himself was a Kavirāja—a front rank poet with several voluminous epics of acknowledged merit to his credit. The literary worth of one published work of Svayambhū viz, *Paumacariu* (edited by my beloved pupil and learned colleague, Dr. H. C. Bhayani, a profound scholar of Apabhraṁśa and allied literature and published by me in 1953 and 1960 in three volumes in the Singhi Jain Series) is ample enough to establish it as a high water mark of Apabhraṁśa poetry. Svayambhū's account of metres, therefore, bears that stamp of authority of a practising artist, which the work of a mere theoretician would lack. And some of the illustrations in the *Svayambhūcchandas* are in fact taken from the *Paumacariu* (vide Appendix III, pp. 241-242 of the present volume.) Secondly, unlike Hemacandra who has composed his own illustrations, Svayambhū has drawn upon more than eighty earlier (or contemporary) Prakrit and Apabhraṁśa authors to illustrate his metrical definitions. This fact by itself is enough to make the *Svayambhūcchandas* highly authoritative

Incidentally, however, so many citations of greatly varying form and content from divergent sources give us for the first time (if we exclude the stray lyric anthologies, with their near-worthless ascriptions) names of a host of authors who, over centuries preceding

Svayambhū, were responsible for cultivating an abundant and rich literature in Prakrit and Apabhraṃśa. Though about most of these names we know nothing more, they are strong evidence of a respectable and vigorous literary tradition. This is again more than confirmed by the aesthetic appeal and freshness that invest many of the cited verses. It is again from the *Svayambhūcchandas*, that we get a clearer picture of the form and structure of Sandhibandha and Rāsābandha, the two most characteristic *genres* of Apabhraṃśa literature. Several obscure points too in Hemacandra's work are clarified and some welcome light is shed on the function of several classes of mātrā-metres. Such points of importance of the Svayambhūcchandas can be easily multiplied.

The credit of rescuing so valuable a work from oblivion goes entirely to my learned friend Prof. H. D. Velankar, whose researches in the field of classical Indian metres are too important and well-known to need any mention here. His earlier edition of the *Svayambhūcchandas* was based on a single and then only known manuscript from Baroda, which was moreover fragmentary. The printing of the same text revised for the Rajasthan Puratan Granthamala was nearing completion when fortunately, he received quite unexpectedly a palm leaf fragment of another manuscript of the *Svayambhūcchandas* which, along with numerous Buddhist manuscripts was discovered in a Tibetan monastery by the great savant and my friend Pandit Rahula Sankrityayana, and which to a large extent supplied the missing portion of the *Svayambhūcchandas*. The find-spot of this new Ms. fragment and its Old Bengali script are quite significant for the spread and authority of Svayambhū's work. Though the two fragmentary Mss. between themselves cover a major portion of the original text, there still remain several serious lacunas.

Prof. Velankar has, as is his wont, spared no pains to increase the usefulness of the edition. The critical introduction, translations and informative and comparative notes, besides several indices and appendices readily reveal his acumen, thoroughness and erudition. Moreover, he has also included in the present edition Rājas'ekhara's *Chandaśsekhara*, an eleventh century Sanskrit version of the *Svayambhūcchandas*, only a fragment of which comprising the fifth

chapter is preserved to us. Someday we may hope to discover the missing portions of the prosodic works of Svayambhū and Rājaj-
gekhara.

I am very happy to say that we have arranged to bring out further in this series two other equally important works of classical Indian prosody, viz. the *Vṛttajāṭisamuccaya* of Virahāṅka and the *Kavidarpaṇa*, both edited by Prof. Velankar. His co-operation is always readily forthcoming, one happy result of which was his standard and scholarly edition of Hemacandra's *Chandomusāsana* which I was glad to include in the Singh's Jaina Series and publish in 1961.

In conclusion, it is earnestly hoped that for the lovers of Prakrit and Apabhraṁśa literatures, the publication of the present work will serve to enhance the enjoyment, as Svayambhū declares, 'of the charm and elegance' of the polished and sophisticated muse of Svayambhū and his worthy poetic predecessors and successors.

Rajasthan Oriental Research Institute,
Branch : Chittodgaḥ (Rajasthan)
21-2-1963.

—JINA VIJAYA MUNI

The Rajasthan Oriental Research Institute,
JODHPUR

AIMS AND OBJECTS

1. To explore and bring to light the ancient literature of Rajasthan and adjacent area as available in Samskrit, Prakrit, Apabhramsa, Rajasthani - Gujarati Vraj, Hindi and other regional languages.
2. To collect, preserve, compile and carry out survey of original source-materials of the ancient History and Culture of Rajasthan i.e. Architecture, Paintings, Arts, Inscriptions, Copper-plates, Coins, Documents etc.
3. To collect old manuscripts and to prepare their pen-copies, microfilmed and photostat copies and sound records etc.
4. To organise a well equipped reference library of books useful and indispensable for research work in the field of Indology.
5. To investigate, record, interpret and present clearly :
 - (i) the varied folk-literature throwing light on public-life in Rajasthan.
 - (ii) devotional and canonical literature embodied in the lyrics of various religious sects.
 - (iii) all sorts of material related to the social, cultural, religious customs and secular practices.



INTRODUCTION

1. In 1935 I had published the then available portion of the *Svayambhūchandas* from a paper ms. from the Oriental Institute of Baroda, in the Journal of the Bombay Asiatic Society. I am now re-editing the same along with portions of the earlier part of the work which were supplied by a palm-leaf ms., so kindly given me by Pandit Rahula Sankrtyayana, who secured it from one of the monasteries in Tibet. I got this second ms. at almost the last stage of printing the text and so I had to print it at the end, on pp. 103-127. I have, however, compared this new ms. with the old one and on page 127 I have recorded the variant readings from it in the portions of *Sb.* chs. 1-4 and 8 which alone are available in it. In giving the Notes, however, I have begun with the earlier portion of the work which was missing in the Baroda ms. Even though this new ms. is only a fragment, it is yet possible to get a proper outline of the nature and extent of the work as a whole with its help. This ms. also contains the concluding part of the work, which is not found in the Baroda ms. and I have incorporated it in the printed text as I got it in time for the press.

2. After the first publication of the *Svayambhūchandas*, Pandit Nathuram Premi, a reputed Jain scholar, published his work on the History of Jainism and its literature in Hindi, in 1942. This book of his contains learned articles on several Jain authors who wrote in Sanskrit, Prākṛit or Apabhraṁśa languages. Among these there is one on Mahākavi Svayambhū (pp. 370-387). Here Premi has proved that the author of the *Svayambhūchandas* had also composed two other works both in Apabhraṁśa, one called *Paumacariu* on the story of the Jain Rāmāyana and the other called *Ritṭhanemicariu* on that of the Jain Harivaṁśa. The latter is more generally known as *Harivaṁśa Purāna*. There is also a third work called *Pañcamicariu* which too is ascribed to Svayambhū by his son Tribhuvana; but its mss. are not yet available. Of these three works of Svayambhū, one, namely, *Paumacariu*, is now carefully and critically edited by Dr. H. C. Bhayani, my colleague at the Bharatiya Vidya Bhavan, and published in the Singhi Jain Granthamala, Bombay, 1953. In the Introduction to this edition Dr. Bhayani has very thoroughly examined the question of the date and authorship of Svayambhū on the basis of all the available material at that time. I am particularly happy to say that his brilliant guess¹ about the contents of the earlier part of the *Svayambhū-*

1. Compare P. C. Introduction, pp. 20-27, p. 27 in particular.

chandas which was missing in the Baroda mss. has proved to be correct by the discovery of the palm leaf mss. of that work mentioned above.

3. As shown by Premi² and Bhayani³ Svayambhū is respectfully mentioned by Puṣpadanta in his Mahāpurāna and so must have lived before the latter half of the 10th century A.D. He probably belonged to the same part of the country in which Puṣpadanta lived. Bhayani also maintains⁴ that Dhanapāla, author of the *Bhavisayatta-Kahā*, has probably been influenced by Svayambhū's *Paumacariu*. Rājaśekhara's *Chandaḥśekhara*, of which only the 5th chapter is at present available,⁵ also appears in many parts to be a close Sanskrit rendering of the corresponding portions from the *Svayambhūchandas*. Similarly, many of Hemacandra's illustrations of the Sanskrit metres given in his *Chandonuśāsana* appear to be closely modelled⁶ on those of Svayambhū, who has given them in Prākṛit.

4. The present edition is mainly based upon the paper ms. in the Oriental Institute, Baroda. This ms. is incomplete towards the beginning and consists of foll. 23-63 only. It is dated Samvat 1927 Aśvin Śuddha Pañcamī, Thursday and was copied by one Krishna Deva at Ramnagar. Fol. 33b is blank, but no matter is dropped. The handwriting is clear and in Devanāgarī characters. It is generally correctly copied out and contains brief explanations in Sanskrit, or more usually only a Sanskrit rendering of a few words written either in the margin or just above the word which is sought to be explained. I have given all these in the footnotes under the text. It would appear that the present ms. is only a copy of another, which was used by a careful student or reader, who had added these brief Sanskrit ṭippanīs. The copyist is generally careful in reproducing, but his oversight and ignorance are sometimes disclosed and show that he did not always understand the meaning of what he copied. He always writes both *ba* and *va* as *va*, whether as a single letter or in a conjunct and employs the Vargānunāsika almost always in the case of *n* and *ṇ*, sometimes in that of *n*, but rarely if at all in the case of *ñ* and *m*. A more characteristic feature of his writing, however, is a recurring exchange of the letters *ra* and *va*; sometimes *pa* is read for *e* and vice versa. I have corrected these mistakes where they were obvious and have regularly employed an Anusvāra for all the Varga-Anunāsikas. Omissions of

2. *Jaina Sāhitya aur Itihāsa* (in Hindi), pp. 386-387.

3. P. C. Introduction, pp. 7-9; 31-36.

4. P. C. Introduction, pp. 36-37.

5. It was first published at *Journal BBRAS.*, 1946 and is again published in the present edition of the *Svayambhūchandas*, on pp. 129-139.

6. See P. C. Introduction, pp. 37-41.

letters are corrected by writing them immediately above the line or in the margin, by our scribe. In the Apabhramśa section, letters which are intended to be pronounced short for metre are sometimes shown by an Ardhacandra mark above them by him and this is true also of the nasalised *i* or *hi* in the Prākṛit section, though such short letters are hardly used in the definitions and illustrations of the Varṇa Vṛttas.

5. The second ms. or rather the fragment of it, mentioned above, is written in old Bengali characters on small palm leaves, which appear to have been numbered, but it is difficult to decipher them. Its size is 9½ x 2 inches; it has 16 folios in all. It is without a beginning, but has the concluding portion of the work which ends on the last but one folio and neither of these is numbered. This obviously last folio contains some other matter, not connected with prosody, only on the obverse side, the reverse side being blank. There are on an average 6 lines in a page and each line contains about 45 letters. Fortunately in the first 12 folios we have portions of the earlier part of the work which is wanting in the Baroda ms and these are sufficient to give us a rough idea of the complete picture of the *Svayambhūchandā* as regards its contents. It thus seems to contain 13 chapters in all, of which the first eight are devoted to the Prākṛit metres and the last five to the Apabhramśa metres. These chapters which are marked by a recurring stanza⁷ occurring at the end, have been generally given different titles signifying their contents. The author, however, nowhere mentions the number of a particular chapter or their total number in his work; this has to be guessed from the recurring stanza that refers to the subject matter discussed in the stanzas preceding it. This recurring stanza briefly describes the work as 'one which has five Amśas (namely, those that contain 2, 3, 4, 5 and 6 Mātrās in them) as its essential feature, which contains ample matter, and which is clear (for comprehension) owing to the definition as well as the illustration being given together in the same stanza or line'.

6. Svayambhū does not give any technical names to the five Amśas like Virahāṅka, but alludes to them by such terms as *da* or *daēra* for a Dvimātra, *ta*, *taāra*, *taṁsa* or *tagaṇa* for a Trimātra, *ca*, *caāra*, *caṁsa* or *cagana* for a Caturmātra, *pa*, *paāra*, *paṁsa* or *pagaṇa* for a Pañcamātra and *cha*, *chaāra*, *chaṁsa* or *chagana* for a Ṣaṣṭmātra. At SbP. 1. 2 Svayambhū has primarily prescribed the first letters of the words (in Prākṛit) for the five Mātrā Gaṇas, namely, the Dukala, Tikala, Cukala, Pañcakala and Chakkala, thus *da*, *ta*, *ca*, *pa* and *cha* respectively (the first two for

७ पंचसंसाररूपं बहुकल्पे कल्पकल्पकल्पवितुदं । एतत् सर्वमुच्छेदे . . .

the sake of uniformity, in place of *du* and *ti*), as the names or symbols for expressing them while defining the constitution of the metres with their help. The other names are only those that are obtained by the addition of the affixes *kāra*, *amśa* or *gaṇa* to them as seen above. Hemacandra has closely followed Svayambhū in this respect, but has *ṣa* in place of *cha* to represent a Ṣanmātra in view of the Sanskrit name of that Gaṇa namely Ṣanmātra. Kavidarpana employs the first letters of the five Vargas in the Sanskrit Alphabet, thus *ka*, *ca*, *ṭa*, *ta*, and *pa* respectively for a Dvi-mātra, a Trimātra, a Caturmātra, a Pañcamātra and a Ṣanmātra. This causes a good deal of confusion, since his *ta* and *pa* are respectively Pañcamātra and Sanmātra instead of the Trimātra and the Pañcamātra as understood by both Svayambhū and Hemacandra. In the case of the Varṇa Vṛttas and also in that of some of the Mātrā Vṛttas where the position of a short or a long letter is fixed, Svayambhū qualifies these terms by adjectives which indicate the position of these letters whether at the beginning, middle or end of that Gana, meaning at the same time that all the remaining letters of that Gana are of the opposite kind. Thus the words *ēi*, *puvva*, *muha* or *purā* are used to signify the 'beginning'; *ura* *uara*, *majjha* and *jaṭhara* are for the 'middle' and *anta*, *para*, *virāma*, *avasāṇa*, *nihana* or *uttara* etc. for the 'end' of a Gaṇa. When all the letters of a Gana are of the same kind, this is indicated by words like *savva*, *saala*, *aṅga*, *asesa*, etc., prefixed to the symbol *la* or *ga* as the case may be. These two again, i.e., the short and the long are respectively called *laghu* and *guru*, or *rju*—*avakra* and *vakra*, *ūrdhva* and *dirgha*, *lakāra* and *gakāra* etc. Of these, *rju*, *avakra* and *ūrdhva* refer to a short vertical line which is prescribed as a symbol of a short letter, while *vakra* refers to a short vertical line curved at both ends (resembling S) which stands for a long letter. These symbols are as old as Virahāṅka's Vṛttajātisamuccaya⁸ and the Jānāśrayī.

7 The contents of the 13 chapters are suggested by their titles given in the recurring stanza as said above. Chapter 1 is very likely called Skandhaka-jāti as suggested by SbP. 2. 4a and 6. 1a, even though we do not have the recurring stanza in the palm ms. Svayambhū defines in this chapter and also illustrates by the same stanza, the Gāthā with its three kinds, the Gīti, Upagīti, and the Udgīti, the Skandhaka and other metres derived by the addition of the pairs of Caturmātras to the first line of the Gāthā. Svayambhū, however, essentially differs from his predecessors

8. See Vjs., 1.14 and Jns. 1.16-17; also compare Jd. 1.3-4; Jk. 1.3; H. 1.4-5; Vr. 1.9 and Kd. 1.4 with the note on the last passage.

like Virahāṅka and successors like Hemacandra in his treatment of these metres; he takes the Skandhaka as the basic metre and derives the Gāthā from it, while all others including Piṅgala consider Gāthā as the basic metre and the others as derived from it. Perhaps Svayambhū does this for the sake of convenience of his definitions; but it is also very likely that his treatment is historically more correct, since metres like the Gāthā which are obtained as a result of a fusion of two different metrical units must naturally be considered as later than metres like the Skandhaka, whose halves are equal and similar to each other. Svayambhū thus defines a Skandhaka as a metre which has two equal and similar halves, each containing 8 Caturmātras; from this he derives the Gīti whose halves contain 7 and a half Caturmātras each. This Gīti again, is changed to Upagīti when the 6th Caturmātra in each half is reduced to a single short letter, i.e., when each half contains only 27 Mātrās made up with 5 Caturmātras, a short letter, and 1 and a half Caturmātra more coming at the end of all. Svayambhū has thus established two different kinds of metrical units or halves, one containing 30 Mātrās and the other containing 27. By a fusion of these two we get two more varieties, viz., Gāthā which has 30 Mātrās in its first and 27 in its second half, and the Udgīti which has 27 in the first and 30 in the second half. It is I think correct to explain the origin of the Gāthā in this manner; in the beginning the Gāthā must have been considered as a metre of two Pādas only. It must have been rather late in its development that it came to be regarded as a Catuspadī, very probably owing to the Yati after the third Caturmātra in both the halves, which made their portions preceding the Yati look like equal Pādas. The unusualness of the so called fourth Pāda, when the Gāthā is considered as a Catuspadī becomes very striking owing to its new rhythm which is absent in its counterpart in the first half. But still the question of the origin of this new type of rhythm remains unanswered⁹ and I shall briefly try to tackle it in the next paragraph.

8. The Prākṛit Gāthā and its Sanskrit representative Āryā are admittedly pure Mātrā Vṛttas very largely employed for narrative poetry or even for the purposes of composing memorial stanzas on different scientific subjects owing to the great ease in handling them. They resemble the Sanskrit Anuṣṭubh Śloka very closely in both these respects. Svayambhū treats of this Śloka at Sb. 3.8-9, mentioning a few varieties of it. There he lays down three different principles of division as follows: If the 2nd part of a line consisting of 4 letters has 1 short letter followed

9. See *Apabhraṃśa Metres II*, para 44.

by 3 long ones it is called Vaktra ; if it has alternating short and long letters it is Suvaktra and finally if it has 3 short letters followed by 1 long it is Capalā. Among the different combinations of these three elements, i.e., Vaktra, Suvaktra and Capalā, and the metres resulting from them there is one where the odd Pādas have the Capalā and the even ones have the Vaktra element in them. This is called Capalā-Pathyā by Svayambhū ; its odd Pādas have generally 12 Mātrās in them, while the even ones have 15 if all the first 4 letters are long as they are in Svayambhū's illustration. But at any rate, the rhythm of the latter part of these even Pādas, viz., the Vaktra rhythm, is exactly similar to the rhythm of the concluding part of the second half of the Gāthā and it is very likely that the idea of the substitution of a single short letter in place of a Caturmātra at the 6th place may have originated from the 5th short letter in this Vaktra rhythm of the Śloka.

9. At the beginning of the first chapter (SbP. 1) Svayambhū has explained the nature of short and long Akṣaras in the Prākṛits, showing how *e* and *o* as also the letter *him* at the end of a word, and short letters which precede a conjunct containing either *h* or *r* or both are all to be considered as short so far as the Prākṛit prosody is concerned. This stanza itself is missing in the ms., but the illustrations are available, for which see notes. The whole of the first chapter is taken up by the definitions and illustrations of the Skandhaka, Gīti, Gāthā and the derivative metres obtained from these. The second chapter (SbP. 2), which is called Galitakajāti, defines and illustrates the basic Galitaka and the metres derived from it ; of these the ms. contains only the Mugdha and the Ugra Galitakas. But evidently Svayambhū has defined and illustrated only a few of these Galitakas, whereas Hemacandra has defined not less than 24 of them at HPk. 4 17-40. The third chapter (SbP. 3) called Khañjakajāti defines and illustrates several Khañjakas like a Khaṇḍa, Dvipadi, Adhikākṣarā, Narkuṣaka and others as is clear from the illustrations of metres derived from these given by Svayambhū and preserved in the available portion of our ms. Though a large portion of this chapter is missing, yet its beginning and end are available, where the definition of Khañjaka and the name of the chapter are respectively given. Hemacandra at HPk. 4 41-75 seems to have closely followed Svayambhū in his treatment of the Khañjakas. It is, however, significant that Svayambhū has dropped the Madanāvatāra and its five kinds from the Khañjakas but has defined only the Madanāvatāra at Sb. 8.2 among the 'rest' of the Apabhraṃśa metres. Ratnaśekhara at Ck. 32 agrees with Svayambhū in considering

Madanāvātara as an Apabhraṃśa metre ; but Hemacandra and the author of the Kavidarpaṇa both regard it and the metres derived from it as Prākṛit metres. The conclusion of the fourth chapter (*SbP.* 4) is missing, but its title seems to be Śīrṣakajāti and the available portion of the ms. contains a few Śīrṣakas, starting with the Dvipadī-khaṇḍa, which is illustrated from Śriharṣa's *Ratnāvalī Naṭikā* and also by another composition of one Abhimānachinha. This is followed by the Dvibhaṅgikā which is said to consist of a Dvipadī and a Gītikā¹⁰. This arrangement is closely followed by Hemacandra at *HPk.* 4.76-79 and there is reason to believe that Svayambhu must have defined and illustrated even other kinds of Dvibhaṅgīs, and perhaps even the Tribhaṅgīs, all of which pass under the general name of Śīrṣakas. A folio of our ms. contains also a portion of the Sama-śīrṣaka and Viṣama-śīrṣaka which are the concluding metres discussed by Hemacandra in the 4th chapter of his *Chandonuśāsana*.

10. The next, i.e., the fifth, chapter of the Pūrvabhāga is called Māgadhajāti ; its commencement is missing, but its conclusion is available in the ms. Even here Svayambhū takes the Prākṛit Pādākulaka as the basic metre and has defined and illustrated it before the Mātrāsamaka and allied metres. Svayambhū treats the Apabhraṃśa Pādākulaka, along with the Saṃkulaka and the Paddhatikā, under the Apabhraṃśa metres at *Sb.* 6 129. In this chapter he seems to have defined only the Pādākulaka employed in the Sanskrit and the Prākṛit languages. As a matter of fact these six metres of which Mātrāsamaka and Pādākulaka are representative, are generally considered as a separate group of Sanskrit Mātrā Vṛttas¹¹ by Piṅgala and Jayadeva, whom later writers like Hemacandra and Kedāra have followed, though Virahāṅka has completely neglected them. It is again noteworthy that all these six metres are regarded as those that belong to the Māgadhajāti, and it is evident that Svayambhū started his treatment of these metres with the Māgadhiḱā, deriving the Vaitāliya group from it. See the introductory note to this chapter on page 169 below. This is against the plan of Hemacandra and other earlier writers who consider the Vaitāliya to be the chief metre of this group and Māgadhiḱā to be only a derivative of it.

11. This chapter is then followed by another, i.e., the sixth, which treats of the Sanskrit Varṇa Vṛttas belonging to the 26 Jātis, beginning

10. This Gītikā, slightly different from the Gīti, agrees with that of *Vjs.*, 2.2-3 ; see note on this last passage.

11. See *Jayadāman*, Introduction, para 22 ; also cf. *P.* 4.42-47 ; *Jd.* 4.24-29 ; *H.* 3.65-70 ; *Vr.* 2.32-37.

with the Ukta and ending with the Utkṛti, together with the Daṇḍakas and the Śeṣajāti Vṛttas. The available portion of the ms. runs upto Śālīni which belongs to the Triṣṭubh Jāti and whose Pādas contain 11 letters each and the Baroda ms. commences from the Rucirā of the Atijagati Jāti whose Pādas contain 13 letters each among the 26 broad Jātis of the Varṇa Vṛttas. Thus the gap in this chapter, which is called Uktādividhi, is not very large and only a few metres of the Triṣṭubh and the Atijagati Jātis, together with all of those that belong to the Jagati Jāti are missing.

12. There are some points which deserve to be noted in the treatment of the Varṇa Vṛttas in this chapter by Svayambhū. *Firstly*, Svayambhū does not employ the Varṇa Gaṇas in the definitions of these metres, but always uses the five Mātrā Gaṇas, the five Arśās as he calls them. We are naturally reminded of Virahānka, who does not employ any Varṇa Gaṇas for his definitions, but mentions in detail the order in which short and long letters ought to follow, using now and then the Caturmātra and the Pañcamātra Gaṇas which he has enunciated and named at the commencement of his work. Bharata in his Nāṭyaśāstra follows the same method, but avoids the mention of any Gaṇas of any kind whatsoever. Both Bharata and Virahānka followed this rather crude method as they aimed at giving their definitions through the medium of a whole stanza, instead of a single line or a Sūtra. Bharata used one stanza in the Anuṣṭubh metre, while Virahānka employed a whole stanza in the same metre which is being defined in the stanza. The practice of defining a metre in a single line or Pāda of that same metre is comparatively of a late origin and the first author who is at present known to have employed it is Jayadeva, the author of the *Jayadevachandas*. *Secondly*, in many cases, Svayambhū indicates in his definitions how by the addition or removal of a letter or a Gaṇa from one metre, another is produced. This is very interesting and important for the study of the growth of different Varṇa Vṛttas from one another. I have shown elsewhere¹², how certain groups of letters containing a particular type of Varṇa Sangīta came to be popular in course of time and therefore more widely employed than the others. I have stated there that very often two or more of these groups, which by the way I have called the Ghaṭakas, came to be joined together for the production of a new metre. This contention is strongly supported by the manner in which Svayambhū defines some of his metres¹³ like Citrā (v. 19), Citralekhā (v. 36),

12. See my article on the Vṛtta-Ghaṭakas at *Journal BERS.*, 1951, p. 150 ff.

13. The references that follow are to the stanzas in *Sb. ch. 1*; for further elaboration of this point see below paras 24 and 25.

Bhramarapada (v. 38), Lalita (v. 41), Hariṇipada (v. 42), Kesara (v. 44), Candrabimba (v. 49), Chāyā (v. 51), Makarandikā (v. 52), Lalitā (v. 60), Mattākrīdā (v. 61) and Krauñcapadā (v. 63). *Thirdly*, Svayambhū does not mention a Yati in the middle of a line of the Varṇa Vṛttas and to justify this he states in v. 71, that Jayadeva and Piṅgala alone admit a Yati in the case of the Sanskrit Varṇa Vṛttas, while Bharata, Māṇḍavya, Kāśyapa and Saitava do not admit of it. No Yati is generally admitted in the Prākṛit and the Apabhraṁśa metres, which are mostly Mātrā and Tāla Vṛttas, except in the longer Dvipadis and the lone Rāsaka at Sb. 8.25. But even here the Yati tends to be a longer pause which occurs at the end of a Pāda (Pādānta Yati), rather than a shorter one occurring in the middle of a line. It is as a matter of fact owing to these Yatus in the lines of the longer Dvipadis that these latter were turned into Catuspadis or Ṣaṭpadis, merely when a rhyme was introduced at the place of the Yati or Yatis, or even without such a rhyme at times. Svayambhū simply extends this principle of no Yati to the Varṇa Vṛttas. *Fourthly*, Svayambhū quotes his illustrations from a large number of authors who appear to have been genuine Prakrit poets making use of these Varṇa Vṛttas and writing their stray lyrics of love or devotion in them. In this section on the Varṇa Vṛttas including the Daṇḍakas, Svayambhū quotes from about 30 poets, taking usually only one or two stanzas from each. There are, however, three among them from whose compositions more than 10 stanzas each are reproduced; these three are Aṅgāragaṇa (13), Suddhasvabhāva (19) and Suddhaśīla (16). We shall discuss the nature of their compositions in a later paragraph¹⁴ below. For the present it is enough to say that these stanzas do not leave an impression that they formed part of a single poem, composed on a particular topic. *Fifthly*, among the 60 and odd metres excluding the Daṇḍakas which are found in this chapter, at least 16 are such as are peculiar to Svayambhū, but later mentioned only by Hemacandra, thus showing that they were known only to the Jain tradition. *Sixthly*, Svayambhū mentions 11 special Daṇḍakas which he calls by the name Mālā and which contain an indefinite number of Mātrika Gaṇas of the same kind used at will, provided always that the same number is employed in all the four Pādas. Four of these 11 Mālā Daṇḍakas start with an initial group of 5 or 6 short letters, which are then followed, any number of times, by the same particular kind of Pañcamātra Gaṇa, throughout the Pāda. Two are made of the same kind of Caturmātra Gaṇa, repeated any number of

14. See paras 21 and 22 below.

times, throughout the Pāda. Three more have their Pādas constituted with any number of the same kind of a Pañcamātra Gaṇa in a Pāda. These last five are without any initial short letters preceding the Caturmātra or the Pañcamātra Gaṇas. Lastly, two more are made up with the two kinds of a Trimātra, one having the short letter first and the other having the long letter first, occurring uniformly throughout the Pāda¹⁵.

13. The next chapter which I have marked as the second of the *Svayambhūchandās*, i.e., of the Uttara Bhāga of the work, is called *Ardhasamam*. It treats of 14 *Ardhasama Varṇa Vṛttas*, whose equal and similar halves are made up of unequal and dissimilar lines. Both here and in the next chapter *Svayambhū* employs only the five *Mātrā Gaṇas* for defining these *Varṇa Vṛttas* of the *Ardhasama* and the *Viṣama* types, as he does in the case of the *Sama Varṇa Vṛttas*. Of the 14 *Ardhasamas* all are known to *Piṅgala*, except the *Ṣaṭpadāvalī*, which is mentioned only by *Hemacandra* besides our author. It is really an inverted *Yavamatī*. The title of the next chapter, i.e., the third of the *Uttarabhāga* (the 7th of the work as a whole), should have been *Viṣamam*; but this is not mentioned in the concluding stanza of that chapter. This stanza refers to the conclusion of the *Prākṛtasāra*, i.e., the essential metres of the *Prākṛit* language, as against the metres of the *Apabhraṁśa* language which are dealt with in the following chapters of the work. This means that all the previous chapters of the work comprise the first part of the work dealing with the *Prākṛit* metres, while the last five chapters form its second treating of the *Apabhraṁśa* metres. It is characteristic of *Svayambhū* that he does not take any notice of the fact that the *Varṇa Vṛttas* are properly the *Sanskṛit* metres derived from their *Vedic*¹⁶ ancestors. He claims them all for *Prākṛit* poetry; he, however, gives *Sanskṛit* illustrations for *Prākṛit* metres at least in two places (i.e., *Sb.* 5.5.1 and 8.20.2). His terms for a metre are *Jāti* for a class and *Rūpaka* for an individual, *Chandas* being reserved to convey the *Chandas Śāstra* or *Prosody* as well as an individual metre. He does not use even the terms *Varṇa Vṛtta* and *Mātrā Vṛtta* and this is quite in keeping with his employing only the *Mātrā Gaṇas* in his definitions of even these metres which are generally known as the *Varṇa Vṛttas*.

14. Among the *Viṣama Vṛttas* *Svayambhū* defines all the four¹⁷ groups mentioned by *Piṅgala* in his *Chandas Sūtra* 5.1-30 and followed

15. For the different kinds of the *Daṇḍakas* see *Jayadāman*, pp. 147-148.

16. See *Jayadāman*, Introduction, paras 7-9.

17. See *Jayadāman*, Introduction, paras 12-15.

by his successors in the field of the Varna Vṛttas. He, however, differs from them in some details. Thus he seems to make a distinction between *Suddhavirāḍikā* and *Āvṛṣabha* (Sb. 3.6.1 and 2). He regards *Śloka* as the basic metre from which he derives *Vaktra*, *Suvaktra*, *Pathyā*, *Pathyāvaktra* and *Capalāpathyā* (vv. 8-9) and considers *Vipulā* has having only 4 varieties¹⁸ instead of the eight of *Pīngala* (v. 10).

15. As said above, *Svayambhū* defines the *Apabhraṁśa* metres in the last five chapters of his work. He broadly divides them into *Ṣaṭpadis*, *Catuṣpadis* and *Dvipadis*; of these the *Ṣaṭpadis* are all of them used as *Dhruvakas* and are subdivided into three classes, viz., *Ṣaṭpada Jāti*, *Upajāti* and *Avajāti*, according as they contain seven, eight and nine *Mātrās* respectively, in all their *Pādas*, except the 3rd and 6th which may have from 10 to 17 in them. The *Catuṣpadis* are of three kinds, namely, *Sarvasamā*, *Ardhasamā* and *Antarasamā Catuṣpadis*. All these three kinds are called *Dhruvakas* when they are longer ones, i.e., when they contain not less than 10 and not more than 17 *Mātrās* in any of their four *Pādas* (vv. 60, 122-130) Shorter *Catuṣpadis* having less than 10 *Mātrās* in any of their *Pādas* are called *Vastukas* as said in vv. 59-60. Thus out of the 110 *Antarasamā Catuṣpadis* 54 are *Vastukas* and 56 are *Dhruvakas* (v. 120). This same distinction has to be understood in the case of the *Ardhasamā Catuṣpadis* and the *Dvipadis*, so that the *Dvipadis* having not less than 28 *Mātrās* in each of their halves are called *Dhruvakas* or *Duvaas* while the shorter ones are known as mere *Dvipadis* (Sb. 7.1). Any *Dvipadi* which has more than 40 *Mātrās* in each of its halves is called *Mālā Dhruvaka* (Sb. 6.172). It would appear that *Svayambhū* intended to define and illustrate the three kinds of the *Dhruvakas* in chs. 5 and 6, as can be seen from the introductory stanza in chapter 5 of the *Uttarabhāga*, namely, the *Ṣaṭpadī*, the *Catuṣpadī* and the *Dvipadī Dhruvakas* only; but before defining the *Antarasamā Catuṣpadī Dhruvakas* in vv. 61-120 and *Sarvasamā Catuṣpadī Dhruvakas* in vv. 123-130 of the 6th chapter of the *Uttarabhāga*, he defines and illustrates incidentally also the *Antarasamā Catuṣpadī Vastukas* (the definition of which is suggested in v. 59) in vv. 2-59 of the same chapter for the sake of completeness in respect of the *Antarasamā Catuṣpadī*. That *Svayambhū* had chiefly the *Dhruvakas* of the *Catuṣpadī* and the *Dvipadī* type in his mind in this chapter is also clear from his definition of a *Dhruvaka Catuṣpadī* in v. 60, his mention of an *Ardhasamā Dhruvaka* in v. 122, i.e., at the end of the *Ardhasamā Catuṣpadī* section and before beginning the few

18. See note on *Kd.* 4.121 (on pp. 150-151).

Sarvasamā Catuspadī, his repetition of the word Dhruvaka in connection with the last but one Sarvasamā Catuspadī, namely, the Paddhatikā, as well as the last of the longer Dvipadī, viz., the Mālā (cf. also the names Tārādhruvaka and Pavanadhruvaka in v. 155), all go to show the signification of the word Dhruvaka as intended by Svayambhū. It is also significant that the Sarvasamā Catuspadīs which Svayambhū defines in this chapter, i.e., the 6th, begin with the Śaśivadanā which contains 10 Mātrās in each Pāda and this accords well with the definition of a Catuspadī Dhruvaka given in v. 60. He does not define any Sarvasamā Catuspadīs which are shorter than this in this chapter, the only one Catuspadī which contains 9 Mātrās in a Pāda and is called Dhruvaka itself, being relegated to the last chapter (Sb. 8.3) of the work. It also deserves to be noted that the Dvipadī Dhruvakas, i.e., the longer Dvipadīs defined in ch. 6, which are prescribed for certain occasions and purposes at Sb. 7.1 are called Duvaas (cf. Sb. 5.1d; 6.131c), as against the Duvais defined in ch. 7, vv. 1-2. From Sb. 7.2 again, it would seem that shorter Dvipadīs having from 4 to 30 Mātrās in each of their halves, were known as Duvais (mark how two of them nos. 5 and 6, retain the name Dvipadī with a prefix), the exception being the five which are defined at Sb. 6. 132-136, like the exception of the Sarvasamā Catuspadīs in the case of the Dhruvaka at Sb. 8.3

16. This distinction between a Dhruvaka and a Vastuka is peculiar to Svayambhū. According to Virahāṅka (Vjs. 2.1ab), Vastuka seems to be another name of a Dvipadī of four Pādas¹⁰ of any length. Virahāṅka's commentator also means the same thing, when he introduces the third Niyama with the remark *idānim dvipadīvastukānām sodāharaṇam lakṣaṇam yathopadeśam ucyate*. On the other hand, Hemacandra says (HPk. 6.1-2) that a Dhruvā is a name given to a metre because it stands invariably (*dhruvam*) at the beginning of a Sandhi or at the end of a Kaṣavaka and is extended to any Ṣaṭpadī, Catuspadī or Dvipadī, which is so employed. He seems to be inclined to extend this name even to shorter Catuspadīs whose Pādas contain 7 to 9 Mātrās in them, as his remarks on HPk. 6.3 show: *ṣaṭpadī-catuspadī-dhruvayośca saptakalādyāḥ saptadaśakalāntāḥ pādā bhavanti*. Similarly at HPk. 6.18, he uses the word Vastuka as a synonym for a Catuspadī and in the commentary on this Sūtra he actually says so in so many words: *vastukam iti catuspadī eva nāmāntaram*. This is definitely against Svayambhū's words and directions at Sb. 6.59-60, 120 and 7.1-2 as shown above. Rājaśekhara,

10. See Vjs. Introduction, para 5 for the name Dvipadī given to a metre of four lines.

however, very closely follows Svayambhū in mentioning this distinction. Thus he calls the 24 kinds of the *Ṣaṭpadī* as the 24 kinds of the *Dhruvā* (R. 32). Similarly, at the end of the first 54 *Antarasamās* he remarks at R. 95 *evam catuḥ pañcāśad vastukānyāhuḥ*: 'These they say are the 54 *Vastukas*'. In R. 159 he calls the two varieties of an *Antarasamā*, which have 16 and 17 *Mātrās* in each of their *Pādas* by the name *Dhruvā*. Finally at the end of the longer *Dvipadīs* he remarks (after v. 224) *dvipādī-dhruvānām ṣaṣṭiḥ*.

17. But before defining the *Dhruvakas* which constitute an important and predominant feature of *Apabhramśa* poetry (and incidentally also the *Vastukas*) in chs 5-7 of the *Uttarārḍha* of his work, Svayambhū takes up in the fourth chapter of the *Uttarārḍha* the most important among the metres of the *Apabhramś* language and defines them, and before doing so he mentions a few phonetic peculiarities of the language observed in poetic compositions. Thus he prescribes that if and when necessary nasalised *i*, *u*, *hi*, *ha* and *hu*, the last three affixes being peculiar to the *Apabhramśa* language, may be pronounced short, though usually they should be long. Similarly *e* and *o*, whether single or coupled with a consonant, whether at the end of a word or at any other position of it, may be pronounced short or long as intended by the poet, i.e., as needed by the metre. We may here take note of another metrical rule of the same kind, but stated at the beginning of the next chapter. It prescribes that the final letter in a line should have its metrical value, i.e., whether it should be counted as short or long, decided in view of the needs of that particular metre. If only a single *Mātrā* is needed to make up the required number, this letter should be counted as short and yielding only one *Mātrā*, even when it is actually long. On the other hand, if two more *Mātrās* are needed, this final letter must be regarded as long and yielding two *Mātrās* even if it is actually short. Svayambhū has unscrupulously followed this rule of option giving different values to the last letter in the different lines of the same stanza.²⁰

18. After these few remarks about the phonetic value of some letters, Svayambhū defines and illustrates the following metres: *Utsāha*, *Dvipathaka* or *Dohā* with its varieties *Upadohaka* and *Avadohaka*, *Mātrā* with all its varieties, the strophic couplet called *Raḍḍā*, *Vadana* and *Upavadana*, together with *Maḍila* and *Aḍla* which names are given to the *Vadana* in view of the nature of its rhyme. All these metres are the special favourites of the *Apabhramśa* poets; but the *Mātrā* and the *Dohā*

20. See note on Sb 5.2 and Bhayani, P.C., Introduction, pp. 79-83.

together with their combination, the Raḍḍā, seem to be the oldest among them. At the end of this chapter some general terms applied to any metres in view of the nature of their contents or the occasion for which they are employed or composed, are stated. Prominent among these are the Dhavala and the Maṅgala. In the former a hero is the central figure of the description under the image of a bull, particularly a trained bull, while the latter signifies an auspicious occasion for which the poem was composed in any one of the popular metres. There are, however, some metres which are given the proper name Dhavala as against the common name which is applied to any metre owing to its contents. These special Dhavalas are said to be of three kinds, viz., Astapadī, Ṣatpadī and Catuṣpadī. The constitution of each of these is given by Svayambhū, who also defines one single variety of the special Maṅgala. In the case of the common names Maṅgala and Dhavala, Svayambhū prescribes that these are affixed to the ordinary names of the metres when these latter are employed for the specific purposes. Thus we may have an Utsāha-Maṅgala, a Dohā-Maṅgala, an Utsāha-Dhavala, Dohā-Dhavala and so on. In this same connection Svayambhū also mentions three other terms namely, Vadanaka, Prahelikā and Hṛdayālikā. The first of these is a common name for any Apabhramśa metre which may be used for composing a poem to rouse strong passions and sentiments (*utsāha*) of the audience. The last two are riddle-like compositions; the first called Prahelikā corresponds to what is generally known as Antaḥ-Prahelikā among the Subhāṣitas, while the second called Hṛdayālikā seems to be the same as what may be called Bahiḥ-Prahelikā. Svayambhū mentions that the metre of the former should be Dohā, but he is silent about that of the second. Rājasekhara, who closely follows Svayambhū in this section and almost gives a Sanskrit rendering of his stanzas, defines Prahelikā as a composition in the metres like the Dohā, where the meaning is an inferred one (*unmānaka* ?), while he defines Hṛdayālikā as a poem or stanza containing words or letters which have no apparent meaning (*śūnyarūḥ*) but which are intended to convey a meaning which the poet has in his mind.

19. In the last chapter of the work, Svayambhū appears to have discussed and defined a few miscellaneous metres as well as the constitution of the two main forms of Apabhramśa poetry, viz., the *Sandhi-bandha* and the *Rāsā-bandha*. The latter alone was evidently known to Virahāṅka as seen from Vjs. 4.37-38, but not the former, which therefore must be regarded as comparatively modern, though even the *Rāsā-bandha* seems to

have held the field for long. Very likely Rāsā-bandha was employed for Lyric poetry and the Sandhi-bandha for Narrative poetry involving long and artistic descriptions in the manner of the Sanskrit Mahā Kāvyaas. Having himself written two long narrative poems, *Paumacariu* and *Rip̄thanemicariu*, of the Sandhi-bandha type, Svayambhū allots a little more space in this chapter to the treatment of this type and particularly to that of the introductory stanza called Dhruvā which prominently figures in it and is also known as Ghattā or Chaḍḍanikā. This introductory stanza is used at the commencement of a Sandhi, and also at the beginning and end of a Kaḍavaka. But when he says that a Chaḍḍanikā is of 7 kinds, Ghattā of three, while Paddhatikās and Gītis are of various kinds, we have probably to understand that these seven and three varieties were more generally employed by the poets than the others. He further states in v. 20, that at the beginning of a Sandhi, a Dvipadī, a Gāthā, or an Adillā may be given as a Ghattā, while Mātrā along with the Paddhatikā may come last as the Chaḍḍanikā. In v. 24 a Rāsā-bandha is defined; it is said to have been done with the Ghattās, the Chaḍḍanikās and the Paddhatikās containing pleasing akṣaras in them. He means to say that these metres are used even for the main body of the poem in the Rāsā-bandha, and not merely at its beginning or end as in the case of a poem in the Sandhi-bandha. This clearly means that the Rāsā-bandha²¹ is a Lyric poem and not a Mahā Kāvya like the Sandhi-bandha. A metre called Rāsābandha, really Rāsaka, containing 21 Mātrās in each of its four Pādas is defined in v. 25. It may have been the favourite metre employed for the composition of a poem in the Rāsā-bandha, though the name Rāsaka or Rāsābandha may be given to any suitable metre used for such a poem according to v. 26. This stanza is quoted by Hemacandra at *HPk.* 5.3 which Sūtra defines a Rāsaka exactly like Svayambhū. Another metre called Rāsā, but which is an Antarasamā Catuspadī having 7 and 13 Mātrās in its odd and even Pādas, is then defined in v. 27. This metre is the same as the Rāvanahastaka²² defined at its proper place at *Sb.* 6.13. Hemacandra too, defines the metre in two places, once among the Rāsakas at *HPk.* 5.16 and then among the Antarasamās at *HPk.* 6.19.9.

20. In this chapter Svayambhū mentions a few unusual terms like Sāpta-tāla, Pañca-tāla, Tri-tāla in vv. 21-22 and Sama-tāla, Vidāri and Ekkalia²³ in v. 28. In v. 21 he defines Tāla as (a composition) accom-

21. See pp. 76-77 of the *Sandeha-Rāsaka* of Abdur Rehman, edited by Dr. H. C. Bhayani and published in the Singhi Jain Series, Bombay, 1945. This poem very much agrees with Svayambhū's definition of a Rāsaka Kāvya. See also *Vjs.* 4.38 and note.

22. Rājasekhara calls it Rāvana-mastaka at *R.* 47.

23. Compare the Ekaka of *Vjs.* 2.5.

panied by Saṅgīta (vocal music), Vādyā (instrumental music), and Abhinaya (acting). Sapta-tāla, Pañca-tāla and Tri-tāla are respectively groups of 7, 5 and 3 such units, while groups of 2 and 4 are respectively called Yugala and Catuskala, the other groups getting the common name Kulaka (v. 23). Svayambhū's remarks about Sama-tāla and Vidārī are unintelligible to me. Vidārī is indeed mentioned by Virahāṅka at Vjs. 2.5 and also in the Jānāśrayī 5.66 (Trivandrum ed., 1949). In the latter place it is defined as a metre of 4 Pādas each containing 14 Mātrās with the Saḡana at the end and the 4th Mātrā being combined into a long letter either with the 3rd or the 5th Mātrā. On the other hand, Virahāṅka merely states that Vidārī should be shorter than the Vastuka, (i.e., the particular Vastuka employed by the poet), but from the latter half of the stanza containing this definition, it would seem that Vidārī is a metre of three Pādas only. In v. 29 Svayambhū mentions one more common name Phullaḡaka, which he says is given to any Mātrā or Varṇa Vrta defined so far, when it is employed for praising the deities, while vv. 30-31 further elaborate his remarks about the metre Maṅgala (defined at Sb. 4.20) and records a convention that in Maṅgalas, Phullaḡakas and similar other popular songs no rules about rhyme or metre should be insisted upon as long as these songs are liked by the people.²⁴

21. Having thus examined the contents of the work, we shall now proceed to discuss the nature of the large number of illustrations quoted by Svayambhū in the first eight chapters (i.e., chs. 1-5 of the Pūrvabhāga and chs. 1—together with 6 of the Pūrvabhāga —, 2 and 3 of the Uttarahbhāga) of his work. Here, i.e., in Prākṛit poetry, we find a variety of themes, especially in the field of village life. Descriptions of the different seasons and the calamitous effects which they have upon the lovers who have to be away on long journeys for the purposes of trade or business, figure largely along with frank descriptions of love in union, in this part. Fine Rūpakas and Utpreksās based on some natural phenomenon are not also wanting. The number of poets from whom a single stanza is quoted by Svayambhū in this section is very large and many among them are non-Jain. On the other hand, in the Apabhraṁśa section (chs. 4 to 8 of the Uttarahbhāga) only two poets are quoted with some frequency; they are: Govinda and Caturmukha. Seven others are also quoted, but six of them only once each and the seventh only twice. These six are: (1)

24. This is a very important and pertinent remark of Svayambhū. It shows how the Apabhraṁśa poets often took great liberties with their metres and language; nevertheless they enjoyed great popularity among the appreciative listeners (Nīpūpas) of their days, owing to the great merit of their composition.

Chaitla; (2) Jinadāsa; (3) Dhanadeva; (4) Dhūrta; (5) Mātṛdeva; and (6) Vidagdha, while the seventh is *Suddhaśīla*²⁵. But in addition to these stanzas which are quoted under particular names, there is a large number, about 60, of those that are quoted without any name attached to them²⁶. Out of these 60 stanzas as many as 16 refer to the story of the Rāmāyaṇa and 7 to that of the Mahābhārata or the Harivaṃśa. 12 out of the 16 Rāmāyaṇa passages are, strangely enough, traced to Svayambhū's own *Paumacariu*, which is a poem²⁷ on the Jain version of the story of the Rāmāyaṇa. One more again, i.e., 6.54.1, is found in Svayambhū's *Paumacariu*, 71.1, though in our ms. it is ascribed to Caturmukha. In addition to these 23 unnamed stanzas, which refer either to the Rāmāyaṇa or to the Mahābhārata story, there are a few which refer to morality in general (4.9.4; 4.29.1; 4.31.1; 6.15.1; 6.100.1; 8.6.1), or contain religious advice according to Jainism (8.7.1; 8.8.1; 8.20.1-10; 8.25.1; 8.11.3). One contains a reference to the Vāmana Incarnation of Viṣṇu (8.14.1) and another a practical advice to her daughter by a professional prostitute (4.3.1), while a third is a description of a hunting expedition²⁸ (6.90.1). We have also four fine *Utprekṣās* (6.21.1; 6.37.1; 6.39.1; 6.42.1) and one or two *Anyoktis* (4.5.1; 6.31.1) among these stray verses. Similarly, an elephant and a *Cakravāka* bird, both separated from their mates, are described in a stanza each, while an incongruence between an old lover and a young delicate beauty is the subject-matter of an illustration of the *Adilā* metre (4.12.3). Consuming power of the fire of separation is mentioned in another stanza (6.10.1). In all these cases, where no names are attached to the stanzas, it is possible to presume that Svayambhū himself had composed them for the sake of the illustration.

22. As regards the quotations from Govinda and Caturmukha, all the six which are ascribed to the former evidently belong to the story of the Harivaṃśa, while those that pass under the name of the latter (except 6.54.1) seem to be from his two poems, one on the story of the Harivaṃśa and the other on that of the Rāmāyaṇa. That Caturmukha had composed a poem on the story of the Harivaṃśa is quite certain as seen from 4.2.1 and 6.87.1; even 6.65.1 may be from the same poem. But 6.63.1 is a little doubtful; I think it must be from a poem on the theme of the Rāmāyaṇa and accordingly I have suggested an emendation,

25. See Index of Authors on pp. 156-157.

26. In the *Prākṛit* section of the work, as against this, there is hardly any stanza which is quoted without the author's name being prefixed to it.

27. This is edited by Dr. H. C. Bhayani in the *Singhi Jain Series*, Part I—*Vidyādhara Kāṇḍa*, Part II—*Ayodhyā and Sundara Kāṇḍa*, Bombay, 1953.

28. See note on the passage, which is quoted in the *Sarvasatikapāṇḍharāṇa*, 2.392.

which looks to me most natural²⁹. Any way, it does not fit in with any incident in the Mahābhārata story, and should belong to the Rāmāyaṇa story, if at all.

23. We saw above how Svayambhū does not make use of the Varṇa Gaṇas in the construction of his definition of the Varṇa Vṛttas. As a matter of principle he regards all metres as Mātrā Vṛttas and so he employs only the five Mātrā Gaṇas, called the Amśas, in the definitions of both the Prākṛit and the Apabhraṁśa metres. He does not recognize any Sanskrit or Varṇa Vṛttas as such, as for example is done by his successor, the great Hemacandra. Actually, the five Amśas include all the eight Akṣara Gaṇas of Piṅgala and Svayambhū ordinarily does not permit the violation of the order of short and long letters, thus maintaining their basic music, namely, the Varṇa Saṁgīta. According to him the metres are to be grouped under two heads only, according as they are composed in the Prākṛit or the Apabhraṁśa language, though all of them are to be considered as Mātrā Vṛttas only. It is, however, remarkable that Svayambhū has often described the inter-relationship among the metres which are generally known as Varṇa Vṛttas and whose basic unit is a Varṇa or a letter, since their lines must contain a given number of Akṣaras or letters according as they belong to any of the 26 classes beginning with Uktā and ending with Utkṛti. Thus he often shows how one metre develops out of another by the mere substitution of one or more Gaṇas of a different type, or by a mere addition of a short or long letter or letters at a particular place in a line, or finally by the coupling together of two shorter metrical lines. Yet on a closer study of all such cases, one is unable to discover any definite principle on the basis of which he had intended to explain the growth and development of new metres from the old ones. His observation of these inter-relationships has been used by him only for the convenience and brevity of his definitions of metres. In a few cases he seems to have caught a glimpse of the possibility of certain fossilized portions of metrical lines, which formed the nucleus of some new metres growing out of the old ones. But he has more neglected this glimpse than used it for his definitions, and the reason for this seems to be his non-recognition of a Yati in the middle of a line.

24. Thus in the case of Rambhā³⁰ (v. 50), Chāyā (v. 51) and Makarandikā (v. 52), Svayambhū explains how after the first block of 12 letters

29. See note on the passage; Bhayani, however, thinks otherwise at P.C., Introduction, p. 17 foot-note. Yet also compare his remarks at Introduction, pp. 79-83 and my note on Sb. 3.2.

30. References to the stanzas within the brackets are to those in chapter 1 of the Svayambhūchandas proper, i. e. Sb.

which are common to all the three, they have three different cadences (or Antya Ghaṭakas as I have called them elsewhere³¹), namely, *ra-ra-ga*, *ta-ta-ga*, and *ja-ja-ga* respectively, which distinguish them from one another. Similarly, in the case of Upamālinī (v. 14) and Candrodhyōta (v. 15), he explains how they differ from each other only in their latter part, which in the first is *ja-ja-ga*, while in the second it is *ta-ta-ga* (without, however, clearly mentioning this their otherwise close relationship in the earlier part). The same is true of Puṣpadāma (v. 48) and Candrabhmba (v. 49), which differ from one another only in their cadence, the first having *ra-ra-ga*, the second *ta-ta-ga*. Here, too, Svayambhū does not refer to their having the first 12 letters in common, but on the other hand, frames his definition so as to ignore the separateness of the first 12 letters from the remaining portion of the line, caused by the presence of the Yati at that place³². Acala (v. 43) and Kesara (v. 44) similarly differ from one another in respect of their cadence, which is separated from the earlier portion of the line by means of the Yati³³; in the former it is *ja-ja-ga* and in the latter *ta-ta-ga*. In the first 11 letters of their lines they are identical, so far as the sequence of short and long letters is concerned; but Svayambhū has not noticed this in clear words, since he does not recognize the separateness of the cadence from the earlier part in Acala. A similar neglect of the cadence is noticed even in the following instances: Cadence *ja-ja-ga* in the metres defined in vv. 6, 12, 35, 40 and 42; cadence *ta-ta-ga* in those defined in vv. 8, 11, 29 and 33; cadence *ra-ra-ga* in those defined in vv. 5, 10, 13, 28, 32 and 48. In all these, owing to his construction of the definitions by means of the Mātrā Gaṇas Svayambhū does not take any notice of the separateness of the cadence from the earlier part of the line, though in the following instances he may be said to have done it: Cadence *ja-ja-ga* in metres defined in vv. 14, 34, 43 and 52; cadence *ta-ta-ga* in metres defined in vv. 15, 44, 47, 49 and 51; and cadence *ra-ra-ga* in metres defined in vv. 19, 37, 48 and 50. All these lapses in the recognition of the underlying principle of the growth of the metres of this type are due to the non-recognition of a Yati in the body of a line on the part of Svayambhū.

25. Svayambhū has noted the development of one metre from another by addition or substitution of letters in the following cases:

31. See Vṛtta-Ghaṭakas at Journal BBRAS., 1951, pp. 150 ff.

32. This Yati is recognized even by Vr. 3.96.5-6 and H. 2.327-328.

33. Even here the Yati is recognized by both Kedāra and Hemacandra; but the separateness of the structure of the cadence is not clearly felt in their definitions, since the preceding portion consisting of eleven Akṣaras is not divisible into complete Akṣara Gaṇas. See H. 2.305-306; Vr. 3.94.7-8.

Rohiṇī (v. 33) from Padma (v. 32) ; Lalita and Hariṇipada (vv. 41-42) from Rohiṇī (v. 33) ; Bhramarapada (v. 38) from Gajavaravilasita (v. 23) ; Cītralekhā (v. 36) from Mandākrāntā (v. 28) ; Lalita (v. 60) from Madraka (v. 59) ; Mattākṛiḍā (v. 61) from Vidyunmālā (v. missing in SbP.) ; Krauñcāpadā (v. 63) from Rukmavati (SbP. 6.15) and Maṇigūṇanikara (v. 18) both put together. In chapter 2 of the Uttarabhāga, i.e., Sb. 2, where the Ardhāsamas are defined, Svayambhū is even more explicit ; thus he points out that the even lines of the Vegavati (v. 1) are the same as the lines of a Dodhaka (SbP. 6.18) ; that the odd lines of the Hariṇapluta (v. 4) are the same as those of the Upacitraka (v. 2) and the even ones are the same as those of the Drutavilambita (lost in SbP.) ; that the odd lines of Ākhyānikī are the same as those of Indravajrā (lost in SbP.) and the even ones are those of the Upendravajrā (lost in SbP.) ; that the odd lines of the Khañjā (v. 13) are the same as those of a Gīti (SbP. 1.3) and the even ones are the same as those of a Skandhaka (SbP. 1.3). Similarly, if an Anta-guru Trimātra is substituted for the final Caturmātra in the odd lines of the Vegavati (v. 1), we get an Upacitraka (v. 2) ; Dodhaka itself becomes Calamadhya (v. 3) when the initial Caturmātra in its even lines is made to consist of four short letters ; Puṣpitāgrā (v. 9) is turned into Bhadravirāt (v. 10) when the 1st and the 3rd short letters in all its Pādas are combined with the 2nd and the 4th into a long one, i.e., when the first 2 letters in all its Pādas are long ; and Aparavaktra (v. 8) is changed into a Puṣpitāgrā (v. 9) when a long letter is added at the end of all its Pādas. All these directions clearly suggest that Svayambhū was conscious of an important cause²⁴ of the growth of the Varṇa Vṛttas, though he has not enunciated it in clear words.

II

(For Rājasekhara's *Chandaśekhara*, see pp. 129-139).

26. Rājasekhara's *Chandaśekhara* is a work on Sanskrit, Prākṛit and Apabhraṁśa metres as he himself tells us in v. 7 of ch. 5, which alone is available at present. This work is written in Sanskrit, but seems as if it were a very close Sanskrit rendering of Svayambhū's corresponding Prākṛit stanzas, so that after reading this chapter of the work an impression is left on the mind of the reader that Rājasekhara has merely given in Sanskrit what Svayambhū wrote in Prākṛit. There is, however, this difference between the two writers that while Svayambhū regards the metres to be only of two kinds, Prākṛit and Apabhraṁśa, Rājasekhara

²⁴ See Vṛtta-Ghaṭakas at *Journal BBRAS.*, 1951.

considers them to be of three kinds, Sanskrit, Prākṛit and Apabhraṁśa ones. This evidently means that Rājasekhara considered the Varṇa Vṛttas as Sanskrit metres and the Mātrā Vṛttas (with the exception of the Vaitālīya and the Mātrāsamakā groups, as well as the Gāthā with a few of its derivatives) as the Prākṛit metres. It is, therefore, possible to imagine that the first three chapters of Rājasekhara's work treated of the Sama, Ardhasama and Viṣama Varṇa Vṛttas while the fourth treated of the Mātrā Vṛttas including the Prākṛit ones. The 5th chapter which we are publishing here contains, however, a few of the Prākṛit metres, namely, the Śiṛsakas, and then proceeds to define the Apabhraṁśa metres. This is also the order which Hemacandra has followed in his Chandonuśāsana, where he concludes his treatment of the Prākṛit metres with the Śiṛsakas in ch. 4 and begins with Apabhraṁśa metres such as Utsāha and others in ch. 5. It is, therefore, quite likely that Hemacandra has followed Rājasekhara in his classification as well as order of the treatment of the metres.

27. As regards the relationship between Rājasekhara and Svayambhū, it will be seen that owing to a different order of treatment, vv. 1-6 of ch. 5 of Rājasekhara's work correspond to the whole of the 4th chapter of the Svayambhūchandas-Pūrvabhāga, while the remaining stanzas of the chapter seem to summarize chs. 4 to 7 of the Svayambhūchandas proper (Sb. 4-7). In Appendix I, I have given a concordance of the two works, which might easily prove how closely the one has followed the other. It is said above that Hemacandra has very likely followed Rājasekhara both in his classification and order of treatment of the metres; this is also suggested by the agreement in respect of the names of certain metres between Hemacandra and Rājasekhara as against Svayambhū. See for example notes on Sb. ch. 6, vv. 26, 37, 39, 40, 43, 46, 49, 55, 107, 112 etc. It is, however, striking that Hemacandra does not mention Rājasekhara anywhere in his work.

28. I had published this chapter in the *Journal BBRAS.*, in 1946. I am publishing it again here on pp. 129-139, as it sometimes materially helps in understanding Svayambhū's words and also because it sometimes throws some light on Hemacandra's nomenclature of some metres in ch. 6 of his Chandonuśāsana. The only ms. of this chapter written on palm leaves exists at the Badā Bhandar of Jesalmir in Bundle No. 238, though Dalal's Catalogue does not mention it as existing in that bundle. This ms. consists of pp. 44 to 51 only, the first 43 pages containing chs. 1 to 4 of the work being untraced for the present, though a ms. of the Chandasekhara of Rājasekhara is said to exist at Jesalmir at Jaina Granthāvali, p. 318, on the basis of a list prepared by Shri Hiralal Hansaraj for the Jain Śvetāmbar Conference, Bombay, in

1909. Our ms. is 12½ × 1½ inches in size, each page containing about 6 lines, each line having about 60 letters in it, as described by Prof. K. K. Shastri, who prepared a copy of it in 1943 for Muni Shri Jinavijayaji, at present Director, Rajasthan Puratattva Mandir, Jaipur. It is dated Samvat 1179 and is said to have been written at Citrakūṭa Durga.

29. Rājaśekhara describes himself as an Arhata and a Kavi in the last stanza of the chapter. He was a layman; his father, grand-father and great-grand-father were respectively called Duddaka, Lāhaṭa and Yaśa, and belonged to the Thakkura family. His mother's name was Nāgadevi; but nothing about his literary activities is at present known to us. He only tells us that this manual of his was very much liked by one Bhojadeva, who is very likely to be identified with the great king Bhoja of Dhārā. The date of our ms. very well confirms this identification³⁵ and it will not be far from truth if we assign Rājaśekhara and his literary activities to the middle of the 11th century A. D.

30. I feel deeply obliged to Muni Shri Jinavijayaji, Director, Rajasthan Puratattva Mandir, who asked me to reedit this important work on Prakrit prosody for the Rajasthan Puratattva Series. I thank the Authorities of the the Asiatic Society of Bombay and the University of Bombay for permitting me to publish it as an independent book, and the Director of the Oriental Institute, Baroda, for lending me the only ms. of the work in their possession. But I specially mention my indebtedness to Pandit Rahula Sankrtyayana of Massuri, who gave me the palm-leaf ms. containing the fragments of the first part of the work, which is missing in the Baroda ms. Finally I gratefully acknowledge the substantial help in various ways which I have continuously received from my friend and colleague Dr. H. C. Bhayani of the Bharatiya Vidya Bhavan, Bombay.

³⁵ Chandāśekhara, which is quoted by Trivikrama in his commentary on the *Vṛttaraśāstra*, is very probably identical with the work of our Rājaśekhara. I have published this commentary at JBRAS Vol. 33 (1958), pp. 25-66; I have discussed this question briefly on p. 87.

महाकविश्रीस्वयम्भूकृतं

स्वयम्भूच्छन्दः

आत्मनपदे अथका० नहेति गेद गउसकुलो० क्रिया लोविद्वरुपपन्नाय साध्विनाम् ॥ कान्तागच्छ ॥ एवमेने
 किं योसोसगनेति ॥ पमत्तुं प्रगुत्तुं ॥ निद्रां ॥ वेको पमृनिद्रांति श्रुति ॥ एतादृश्यापि
 नसागमिनाम् ॥ दशमं ॥ पदं ॥ अथ वरं मविश्वरुं इदीगससि विद्वत् ॥ १ ॥ यवतज्जगत्तु लिखन्ना
 ० नश्वरुं असाजं ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥
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 विद्युत्सुता ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥

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उत्पद्यते ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥
 वाक्यं किं ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥
 अथ ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥
 निरुत्तं ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥
 लोको ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥
 लक्ष्मिनाम् ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥
 विद्युत्सुता ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥
 एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥ एतादृश्यापि ॥ १ ॥

साठ्यधोय प्रतिके पृष्ठ २A और २B को फोटो प्रतिकृतित

दुष्टं विवशा वि गोमरी हन्ति । वासना विना विमहो विरुतु विरुगो विनामहासी ॥ काष्ठा उच्यते राजा ॥ या
 श्रुत्या कश्चि मन्थु कुर्याज्ज । तां श्रुत्यां प्रजा मिश्राकां श्रुत्यां सुहृत्पु गतिमाजा ॥ पशुम सप्तदशैव क्रुते येन कुम्भं श्री
 ला विप्रुते ॥ एवमामरुतु के गतिमस्य
 लाङ्क्यं चोद्यान विप्रुतु श्रुत्यां विप्रुतु गिः ॥
 अ ॥ यक्षु श्रुत्यां च सुवर्णां कुरु शक्तिं
 दुष्टं धृष्टमोहितां प्रकुर्वतु कुम्भं च सुवर्णं ॥ अ हिंसां च सुवर्णं च सुवर्णं ॥ इति ॥
 उत मण्डलम् ॥ अथ मन्थि विवशां च सुवर्णं ॥ अथ मन्थि विवशां च सुवर्णं ॥ इति ॥

१. ली ६

तादृशपीय प्रतिके पृष्ठ १३B को कोटो प्रतिकृति

९ अन्वीरणा ॥ एवमुवाच वसुदेवाय ॥ अथ विप्रुतु मन्थु गन होतुं ॥ उवे अपथु उजा म्ब देव च होतुं वा ॥
 र्मा उच्यते पाठ ॥ अथु वरु मरु मनु वरा श्रीयाणी गायी . कोमया देसि दे मे वि हनु न दे वि नो कुरु
 प्रेमेटि मोटि आतु ॥ व ॥ अथु मन्थु
 वि नमत्तु लिता पातु वि विहा हि तातु ॥ अ ॥ हा म्ब देव च वानि कुरुं वा उच्यते तां गानां ॥ वा
 वेन विनि मशा वेन मन्थु कुरु मन्थु वि मन्थु ॥ अथ मन्थु वि मन्थु ॥ अथ मन्थु वि मन्थु ॥
 . गायी । नृत्त गान तु मन्थु गायतु नृत्त मन्थु मन्थु मन्थु वि मन्थु वि मन्थु ॥

स्वयम्भुवर्णनः मन्थकी नृदित तादृशपीय प्रतिके माथ उपलब्ध मन्थ कृत्तिका एक पत्र

म हा क वि श्री स्वयं भू छन्दः

स्वयंभूच्छन्दः ।

१. उक्तादिविधिः ।

× कहसिमहं सदृत्थसंपुष्णअं
सुकई(इ)रअणं कतो समुष्पणअं ।

[××××× शब्दाद्यसंपूर्णं
सुकविरचनं कुतः समुष्पणम् ॥]

परंतगा सभलमुहाइपुव्वला
हृअंति ते किर रुहरा तआरआ ॥ १ ॥

[पराम्तगाः सकल-मुख-आदि-पूर्व-लाः ।
भवन्ति ते किल रुचिरा त्रिमात्रकाः ॥ १ ॥]

रुहरा तस्सेअ [रुचिरा तस्यैव] ।

सुसामिए णिवलिअए अभग्गिआ
समोत्तिआ गअमअतिम्मिअंगिआ ।
मिलंतछप्पअरवमुक्ककण्ठिआ
धराअले ठअइव खग्गलट्ठिआ ॥ १-१ ॥

[सुस्वामिनि निपतिते अभग्ना
समीकिका गअमदलिप्ताङ्गिका ।
मिलत्पट्पट्ठवमुक्ककण्ठिका
धरातले रोदितीव खङ्गयट्ठिः ॥ १-१ ॥]

चउचा परोरणिहणोरगा गुरू
अइ संहुवंति चरणेषु णंदिणी ॥ २ ॥

[चत्वारश्चतुर्मात्राः पर-मध्य-निष्पन-मध्यगाः गुरुः
यदि संभवन्ति चरणेषु, नन्दिनी ॥ २ ॥]

N. B.—I am reproducing, here in the foot-notes, the Sanskrit equivalents or explanations of words given marginally or between the lines in the ms. Only occasionally, I am suggesting emendations introduced by the word 'read'.

१ निपतिते.

गंदिणी बन्धस्त [नन्दिनी ब्रह्मणः] ।

किसिं(मि)णो ससी ण स दिवा विराजय
किसि(म)णंगओ धैणणुमस्स कोसुमं ।
इअ संसभाणुक्कमस्स मे मई
तइ दिट्ठए ण लहए चिणिच्चअं ॥ २-१ ॥

[किमयं शशी; न स दिवा विराजते
किमनञ्जो न धनुस्य कौसुमम् ।
इति संशयमुपगतस्य मे मतिः
त्वयि दृष्टे न लभते विनिश्चयम् ॥ २-१ ॥]

अइजअई समत्ता । सक्करी वोत्त्वा । [अतिजगती समाप्ता । शश्वरा वक्तव्या ।]

छंदे वसंततिलए चउचा सपंसा
सव्वंतरंतपरगा मुहलावसेसा ॥ ३ ॥

[छन्दसि वसन्ततिलके चन्दारश्चनुमात्राः सपञ्चमात्राः
सर्व-अन्तर्-अन्त-पर-गाः मुखलावशेषाः ॥ ३ ॥]

वसंततिलअं विजाए [वसन्ततिलकं विद्यायाः] ।

उइडकोअणव्कोमलकोसकंती
कंताकुचग्गहणकंटइअप्पकोट्टो ।
मिसइिभाइरिउचारुविलासिणीणं
सम्माणदाणअअभोअकरो करो दे ॥ ३-१ ॥

[उदण्डकोकनदकोमलकोशकान्तिः
कान्ताकुचप्रदणकण्टकितप्रकोष्ठः ।
मिश्र-द्विजाति-रिपु-चारुविलासिनीना
समान-दान-भय-भोग-करः करस्ते ॥ ३-१ ॥]

अहवा अंगारगणस्स [अथवा अङ्गारगणस्य] ।

कपु(ण्णु)प्पलं घुसिणलित्तकपोल्लोलं
बालाह दुग्धधवलच्छिपहाविहिण्णं ।
पावेइ णीलमणिमोत्तिअपम्मराअ-
चित्तस्स पिच्छमिअ कामसरस्स सोहं ॥ ३-२ ॥

[कर्णोत्पलं घुसुणलित्तकपोल्लोलं
बालायाः दुग्धधवलच्छिप्रभाविभिन्नम् ।
प्राप्नोति नीलमणिमौक्तिकपद्मराग-
चित्तस्य पिच्छमिअ कामशरस्य क्षोभाम् ॥ ३-२ ॥]

दो' दोण्हि मञ्जे णिहणसअलला पंसा
एसासंवाहा सअलगुरुळभारणं ॥ ४ ॥

[द्वी द्वयोर्मध्ये निधनसकलौ पञ्चमात्री
एषा असंवाहा सकलगुरुकवण्मात्रयोः ॥ ४ ॥]

असराहा मुद्दमडावस्स [असंवाधा शुद्धस्वभावस्य] ।

भव्यो बालाप विसमरअसमत्ताए
अंदोलेंतेणं पिहुलचलणितेणेणं ।
मा हो कामंणं हरह सुरअभंडारं
कंचीपालंबो धरहव कणिरौ दारं ॥ ४-१ ॥

[अम्मो शालयाः विपमरतमत्तायाः
दोलायमानेन पृथुलचलनितम्बेन ।
मा भोः कामाङ्गं हरत सुरतमाण्डारं
काञ्चीप्रालम्बो धारयतीव शब्दयन् द्वारम् ॥ ४-१ ॥]

अवरं च तस्सेअ [अपरं च तस्यैव] ।

पेच्छंताए णिधरसुरअसमत्ताए
लोलुद्धा पाभा चिडकडिअडमारुद्धा ।
णंहेहि दिण्णं बैहुज्जणमिध सण्णत्ते'
हाहाहो मुट्टं उअ गहवइसव्वस्सं ॥ ४-२ ॥

[प्रेक्षस्वैतस्या निर्भरसुरतमत्तायाः
लोलोर्ध्वो पादौ विटकटितटमारुढौ ।
न आवाभ्यां दत्तं बहुजनमिव संज्ञापयतः
हाहाहो मुषित पश्य गृहपतिसर्वस्वम् ॥ ४-२ ॥]

लहुतगणजुअं दोण्हि पा लावसाणा ।
तह गुरुजुअलं जीअ णंदीमुही सा ॥ ५ ॥

[लघुत्रिमात्रपुगलं द्वी पञ्चमात्री लावसानौ ।
तथा गुरुपुगलं यस्याः नन्दीमुखी सा ॥ ५ ॥]

णंदीमुही अंगारगणस्स [नन्दीमुखी अङ्गारगणस्य] ।

पसरइ पुलओ सेदबिदु गलंति
फुरइ अहरओ जंपणं जाइ हासं ।
धरहरइ मणो णिच्चला ठाइ विट्ठी
इअ विविहरसा होति विट्ठे पिअम्मि ॥ ५-१ ॥

१ द्वी द्वयोः सर्वगुरुवद्भक्तयोर्मध्ये निधनलघुसकलकपुपगणौ. २ शब्दनशालः. ३ द्वारम्. ४ जोलोर्ध्वौ.
५ विटकटितटमारुढौ. ६ आवाभ्याम्. ७ अनेकजनं संज्ञापयत इव.

[प्रसरति पुलकः स्वेदभिन्दवो गलन्ति
स्फुरत्यधरको जल्पनं याति हासम् ।
कम्पते मनो निश्चला तिष्ठति दृष्टि
इति विविधरसा भवन्ति दृष्टे प्रिये ॥ ५.१ ॥]

सअलउव(र)लहू परुत्तरगावरा
छपचत्तगणआ इमा अपराइआ ॥ ६ ॥

[सकल-उदरलघू पर-उत्तरगी अवरा
षट्-पञ्च-चतुः-त्रि-मात्रगणाः इवमपराजिता ॥ ६ ॥]

अपराइआ तस्सेअ [अपराजिता तस्यैव] ।

करमुहकमले भुजागलणालप
णअणकुवलप पओहरहंसप ।
अलअअलिउले णिअंबजलोहप
रमइ पिअअमो सरेख्व कलत्तप ॥ ६.१ ॥

[करमुखकमले भुजागलनालके
नयनकुवलये पयोधरहंसके ।
अलक-अलिकुले नितम्बजलोधे
रमते प्रियतमः सरसीव कलत्रे ॥ ६.१ ॥]

परगुरु दुमुणी पहरणकलिआ ॥ ७ ॥

[परगुरवः द्विः सुनयः प्रहरणकलिका ॥ ७ ॥]

पहरणकलिआ पंचमणाहस्स [प्रहरणकलिका पञ्चमनाथस्य] ।

पिअ घणसमप परिहर गमणं
सुरसरिपुलिणं मिअ रम रमणं ।
खणमवि विरहं ण सहइ हिअअं
पअणुत्तणअले जलमिअ ठिअअं ॥ ७.१ ॥

[प्रिय घनसमये परिहर गमनं
सुरसारिपुलिनमिव रमस्व रमणम् ।
क्षणमपि विरहं न सहते हृदये
प्रतनुत्तणतले जलमिव स्थितम् ॥ ७.१ ॥]

लहूगुरुलुअं तत्तो पता पुव्वला
करिमअरभुआ छंदे पलत्ता इमा ॥ ८ ॥

[लहूगुरुवपमात्रयुगं ततः पञ्चमात्रत्रिमात्रौ पूर्वली
करिमकरभुजा छन्दसि प्रोक्ता इयम् ॥ ८ ॥]

करिमअरमुआ सुदसहावस्स [करिमकरभुजा शुद्धस्वभावस्य] ।

रिडरुहिरजले माअंगगाहाउले
हअधअविहए छत्तोहफेणुजले ।
णरसिरकमले खग्गावलीमीणए
रमइ रणसरे हंसोव्व णाहो महं ॥ ८-१ ॥

[रिपुरुधिरजले मातंगग्राहाकुले
हयध्वजविहगे छत्रोधफेनोज्ज्वले ।
नरशिरःकमले खड्गावलीमीने
रमते रणसरसि हंस इव नाथो मम ॥ ८-१ ॥]

रविलहपरगुरुजुअमुवचित्तं ॥ ९ ॥

[रविलघुपरगुरुयुगमुपचित्रम् ॥ ९ ॥]

उपचित्रं मुदराहावस्स [उपचित्रं शुद्धस्वभावस्य] ।

अवडिअणइअडविअडकुडुंगं
अलअणविडभडकडि झल्लिअंगं ।
सरहसरअरसवसपुसिओसं
जरणमिव रवसहसहमतोसं ॥ ९-१ ॥

[× × ×
 × × ×
 × × ×
 × × ×]

लच्छी पंचंगहेणा जेहिं पूरंति ते ला ॥ १० ॥

[लक्ष्मीः पञ्चमहेनाः वैः पूरन्ते ते लाः ॥ १० ॥]

लच्छी मऊरदेअस्स [लक्ष्मीः मयूरदेवस्य] ।

वित्थिण्णाआसरण्णे सूरदावग्गिडड्डे
संझाजालाफुल्लिगे तारआछारपुंजे ।
दुखं विंझाअमाणे कालकीलामसिल्ले
पेच्छ द्धुम्माअमाणं केत्तकोलित्तखंडं ॥ १०-१ ॥

[विस्तीर्णाकाशारण्ये सूर्यदावामिदग्धे
संध्याज्वालास्फुल्लिगे तारकाक्षारपुञ्जे ।
दुःखं विष्णोप्यमाने कालक्रीडामपीयुक्ते
प्रेक्षस्व धूमायमानं केतु-उत्सुक-खण्डम् ॥ १०-१ ॥]

दिपंचतेर्हरणं ला पूरणे जोण्डिआ ॥ ११ ॥

[विष्णुभद्रबोधशानां लाः पूरणे ज्योत्स्निका ॥ ११ ॥]

जोण्डिआ कोडन्तस्स [ज्योत्स्निका कोहन्तस्य] ।

आसासाहासुसोहं संज्ञापहापल्लवं
तारापम्भारफुल्लं थोरकपिकं फलं ।
अह्नीणेणं कपक्खिन्न धंताल्लियोओज्झिअं
एअं पेच्छाहि कंते आआसकप्पहुमं ॥ ११.१ ॥

[आशाशाखासुशोभं संध्याप्रभापल्लवं
ताराप्राग्भारपुष्पं स्थविरार्कपक्वफलम् ।
लीनैणाङ्कपक्षिण ध्वान्तालिस्तोकोज्झितं
एतं प्रेक्षस्व कान्ते आकाशकल्पद्रुमम् ॥ ११.१ ॥]

गच्छो पा लोअवा(रा) दो चता परगा जआ ॥ १२ ॥

[गः षष्मात्रः पञ्चमाश्रौ लोदरी द्वौ चतुर्मात्रत्रिमाश्रौ परगां जया ॥ १२ ॥]

जआ सुद्धमहावस्य [जया शुद्धस्वभावस्य] ।

राहाए तारहारे थणे पडिबिबिअं
कण्हं बालाइ दहुं बलोत्ति पलज्जिअं ।
णांउं रिट्टारिणावि प्पिआ इअ मुद्धिआ
गाढं वेत्तुण कंठे उणो अ(उ)वगुहिआ ॥ १२.१ ॥

[राधायास्तारहारे स्तने प्रतिबिम्बितं
कृष्ण बालया दृष्ट्वा बल इति प्रलज्जितम् ।
ज्ञात्वा रिष्टारिणापि प्रिया इति मुग्धिका
गाढं गृहीत्वा कण्ठे पुनरुपगूहिता ॥ १२.१ ॥]

सकरां समता ॥ १४ ॥ अइसकरी वोत्तव्वा ॥ [शकवरी समाता ॥ १४ ॥ अतिशकवरी वक्तव्या ॥]

लहुगुरुल्लुआओ पुव्वला दोण्णि पंसा ।

जणमणहरपाआ मालिणी एरिसी सा ॥ १३ ॥

[लघुगुरुषष्माश्रयुगात्पूर्वली द्वौ पञ्चमाश्रौसौ ।
जनमनोहरपादा मालिनी ईरसी सा ॥ १३ ॥]

मालिणी अंगारगणस्त [मालिनी अङ्गारगणस्य] ।

धवलमिव कपोलं चर्चितं चन्दनेन
 कर्ममिव भवअंसेन केअईपल्लवेण ।
 गममिव सवर्णतं दंततालंकमेके
 उअ ससहरबिभं वासवासावहूप ॥ १३०१ ॥

[धवलमिव कपोलं चर्चितं चन्दनेन
 कृतमिवावतंसं केतकीपल्लवेन ।
 गतमिव भवणान्तं दन्तताटङ्कमेके
 पश्य शशधरविभं वासवाशावध्वाः ॥ १३०१ ॥]

सअलमुहलपा दो दुचा उरगा गुरू ।
 सुकइजणपलत्ता इमा उवमालिणी ॥ १४ ॥

[मङ्गल-मुष्ण-ली पञ्चमायी द्वी, द्वी चतुर्मात्रौ उदरगी, गुरुः
 सुकविजनप्रलपिता इयं उपमालिनी ॥ १४ ॥]

उवमालिणी तस्सेव [उपमालिनी तस्यैव] ।

सुहअ पसिअ माणं पुणो ण कुणंतिआ
 तुह चरणपणामं गआवि ण रत्तिआ ।
 ण लहइ तणुअंगी मणंपि सुहच्छिअं
 अणुणअ पिअ पासं पसण्णसुहच्छिअं ॥ १४०१ ॥

[सुभग प्रसीद मानं पुनर्न कुर्वन्ती
 तव चरणप्रणामं गतापि न रक्ता ।
 न लभते तन्वह्नी मनागपि मुखासिकां
 अनुनय प्रियां पार्श्वं प्रसन्नमुखाश्रीम् ॥ १४०१ ॥]

जइ उण अउपंसा सव्वाइसेसंतला
 गुरुणिहणमिणं तं चंदुज्जुअं भण्णए ॥ १५ ॥

[यदि पुनः स्ववारः पञ्चमात्रांशाः सर्व-आदि-शेष-अन्त-लाः
 गुरुनिधनमिदं तच्छन्दोद्योतं भण्यते ॥ १५ ॥]

चंदुज्जुअं सुद्धसहावस्स [चन्द्रोद्योतं शुद्धस्वभावस्य] ।

अहिणवससिलेहा संज्ञामवाअंविआ
 सहइ कसणमेहे विज्जुप्पहाभासुरे ।
 उअ पसरिअजीहे कालस्स काले मुहे
 जंअकवलविलुद्धा दाढव्व रत्तोहिआ ॥ १५०१ ॥

[अभिनवशाशिलेखा संध्यातपाताम्रिता
शोभते कृष्णमेघे विद्युत्प्रभाभासुरे ।
पश्य प्रसृतजिह्वे कालस्य काले मुखे
जगत्कवलनविद्युन्धा दंष्ट्रेय रक्ताद्रा ॥ १५-१ ॥]

सत्त ता लहृत्तरा गुरुं च जत्य तोलअं ॥ १६ ॥

[मस त्रिमात्राः लघुत्तराः गुरुश्च यत्र तोटकम् ॥ १६ ॥]

तोलअं णागहस्स [तोटकं नागहस्य] ।

पथ्यअंनरंमि वेअमुक्कवाणजालअं
वारिऊरपूरिउण्णमंतमेहकालअं ।
जुअहमअहतक्खणुगउग्गरोसपुण्णअं
धाइअं पवंगमाण रक्खसेंदसेणअं ॥ १६-१ ॥

[अत्रान्तरे वेगमुक्कवाणजालकं
वारिपूरिपूरितोन्नमन्मेघकालकम् ।
गुद्धमध्यतन्धणोद्गतोद्गरोपपूर्णे
धावित प्रवंगमेयु राक्षसेन्द्रसैन्यम् ॥ १६-१ ॥]

दसचउलहु पर गुरु अ ससिअला ॥ १७ ॥

[चतुर्दशलघवः परतो गुरुश्च शशिकला ॥ १७ ॥]

ससिअला सुद्धसहावस्स [शशिकला शुद्धस्वभावस्य] ।

फुडिअकमलकुवलअसरणिअरा
परिमलमिलिअभमिअभमरउला ।
ससहरकिरणधवलधरणिअला
कमिह ण हरइ सरअदिणकमला ॥ १७-१ ॥

[स्फुटितकमलकुवलयसरोनिकरा
परिगलमिलितभ्रान्तभ्रमरकुला ।
शशधरकिरणधवलधरणितला
कमिह न हरति शरदिनकमला ॥ १७-१ ॥]

वसुसिरि कअजइ मणिगुणणिअरो ॥ १८ ॥

[वसुशिरसि कृतयतिः मणिगुणनिकरः ॥ १८ ॥]

मणिगुणणिअरो सुद्धसौलस्स [मणिगुणनिकरः शुद्धशीलस्य] ।

घणरसणमुहलचलरैमणअलं
समपहरमिलिअकलमणिअरवं ।
समसलिलिणिवहविअलिअतिलअं
उअ हरद् तरुणिवरविस्मरअं ॥ १८-१ ॥

[घनरसनामुन्वरचलनितम्बतलं
××××× मिलितकलमणितरवम् ।
अमसलिलिनिवहविगलिततिलक
पश्य हरति तरुणीवरविषमरतम् ॥ १८-१ ॥]

विज्जुमालाहितो दोप्पा लोअरा गं च चित्ता ॥ १९ ॥

[विद्युन्मालानः द्वौ पञ्चमाश्रौ लोदरी गश्च चित्रा ॥ १९ ॥]

चित्ता नस्सेअ [चित्रा तस्यैव] ।

णट्टो जेट्टो विट्ठा मेहा विज्जुपुंजो सचावो
धारासागत्थोरैत्थंबत्थिप्पिरं अंतरिकळं ।
रण्णे रण्णे मोरा सहाअंति हा हंत एण्हि
अत्ता पत्ते वासारत्ते पंथिआ मा अंत्तु ॥ १९-१ ॥

[नट्टो ज्येष्ठो दृष्टा मेघा विद्युत्पुञ्जः सचापो
धारासारस्थविरस्तम्बसंगलद् अन्तरिक्षम् ।
अरण्येऽरण्ये मयूराः शब्दायन्ते हा हन्तेदानीं
अम्ब प्राप्ति वर्षारान्ने पान्या मा म्रियन्ताम् ॥ १९-१ ॥]

अइसकरी समत्ता ॥ १५ ॥ अट्ठी वांत्तव्वा । [अतिशक्वरी समाप्ता ॥ १५ ॥ अष्टिः वक्तव्या ॥]

लह्हुगुरू णिरंतरा जहिं स पंचचामरो ॥ २० ॥

[लघवो गुरवो निरन्तरा यत्र स पञ्चचामरः ॥ २० ॥]

चामरो हरदासस्स [चामरो हरदासस्य] ।

घणोहघारिथोरथंबत्तिताणितगंधआ
समुग्गमंतमंदमंदकंदलंकुरिल्लिआ ।
सिलिधगंधलुद्धमुद्धछप्पअंधआरिआ
जणेइ दुःखआई पंथिआण रण्णभूमिआ ॥ २०-१ ॥

[घनौघवारिस्थविरस्तम्बातिमितनिर्यङ्गन्धा
समुद्गच्छन्मन्दमन्दकन्दलाङ्कुरिता ।
शिलीन्ध्रगन्धलुब्धसुग्धपट्टपदान्धकारिता
जनयति दुःखानि पथिकानामरण्यभूमिः ॥ २०-१ ॥]

अद्भुता लहृत्तरा अहिं स चित्तसोह एस ॥ २१ ॥

[अद्भुतात्रा लहृत्तरा यत्र स चित्रशोभ एषः ॥ २१ ॥]

चित्तसोहो गुणहरस्स [चित्रशोभो गुणधरस्य] ।

दुष्णिवारवारणैर्दतिक्खखग्गच्छिण्णएहिं

मुक्कहक्कणीसरंतबाणधारतिण्णएहिं ।

वीरतुंडमुण्डखंडटक्कच्छिण्णदुग्गमेरि(हिं)

परिसेवि आहवे स वीरओ विलासमेह ॥ २१-१ ॥

[तीक्ष्णखड्गच्छिन्नदुर्निवारवारणेन्द्रैः

मुक्ताह्वाननिःसरद्वाणधारातीर्णैः ।

वीरतुण्डमुण्डखण्डटक्कच्छिन्नदुर्गमैः

ईदोप्याहवे स वीरो विलासमेति ॥ २१-१ ॥]

सत्त ता लहृत्तरा गुरुदभं च चित्तमेअं ॥ २२ ॥

[सत्त त्रिमात्रा लहृत्तरा गुरुद्वयं च चित्रमेतन् ॥ २२ ॥]

चिन्तं तस्सेअ [चित्रं तस्यैव] ।

सक्कचापवक्कभावभूलताभयंकराई

गच्छमाणराअहंसदीहपतिदंतुराई ।

विस्फुरंतविज्जुलाललाविअग्गजीहआई

पथिआण धाविआई पाउसव्भरक्खसाई ॥ २२-१ ॥

[शक्रचापवक्रभावभूलताभयंकराणि

गच्छद्राजहंसदीर्घपङ्क्तिदन्तुराणि ।

विस्फुरद्विज्जुलोलयितामजिह्वानि

पथिकेषु धावितानि प्रावृडभ्रक्षंसि ॥ २२-१ ॥]

अन्तमुहाइस्वसअलसअललहृणो

छत्तगणा गुरुं च गअवरविलसिअं ॥ २३ ॥

[अन्त-मुख-आदि-सर्व-सकल-सकल-लघवः ।

षट् त्रिमात्राः गुरुश्च गजवरविलसितम् ॥ २३ ॥]

गअवरयिण्णसिअं गिणउणस्स [गजवरविलसितं निपुणस्य] ।

हा महमासबंभु विअसिअकमलसर

दिण्णससंक्रमित्तसुहुरकरपसर ।

कत्थ गओसि गिम्ह जलहररवमुहलं

अंभयिंसेएहिं कअहव गअणअलं ॥ २३-१ ॥

[हा मधुमासवन्धो विकसितकमलसरः
दत्तशशाङ्कमित्रसुरचिरकरप्रसर ।
कुत्र गतोसि ग्रीधम बलधररवमुखरं
स्तम्बस्थविराधुभिः रोदित्तीव गगनतलम् ॥ २३-१ ॥]

अहवा सुदसीलस्स [अथवा शुद्धशीलस्य] ।

मन्दरदिग्णघाततलमिडिअसल्लिअं
पाअडपोम्मराअमणिकिरणरुहिरअं ।
तक्खणदिट्टुसत्तट्टिअसिडिलफुरणअं
दीसइ दोहलंविअ मअरहरहिअअं ॥ २३-२ ॥

[मन्दरदत्तघाततलमिडितसल्लि
प्रकटपद्मरागमणिकिरणरुचिरम् ।
तत्खणदृष्टमन्वस्थितशिशिरस्फुरणं
दृश्यते द्विलण्डमिव मकरगृहद्वयम् ॥ २३-२ ॥]

दो छा दोप्पा सअलमुहगा पुवाइल्लगुरू ।
एक्कं गंतं मअणल्लिअं छंदम्मि पअए ॥ २४ ॥

[द्वौ षण्मात्रौ द्वौ पञ्चमात्रौ सकल-सुख-गौ पूर्वादि-लगुरू ।
एकं गान्तं मदनललितं छन्दसि प्राकृते ॥ २४ ॥]

मअणल्लिअं सुदसहावस्स [मदनललितं शुद्धस्वभावस्य] ।

दोलालोलं सणिअसणिअं माअंदगहणे
अंदोलंति तरुणिविडअं गाहंकरुपडिअं ।
कामुच्छंणे रहमिअ ठिअं दट्टुण पहिअो
मुच्छं पत्तो णिअअघरिणीकीडं सुमरिडं ॥ २४-१ ॥

[दोलालोलां शनैः शनैः माकन्दगहने
दोलायमानां तरुणी XXX नाथाङ्कपतिताम् ।
कामोत्सङ्गे रतिमिव स्थितां दृष्ट्वा पथिकः
मूर्च्छां प्राप्तो निजकण्ठहिणीकीडां स्मृत्वा ॥ २४-१ ॥]

भणइ सअल्लहुअमचलदिहिमिह ॥ २५ ॥

[भणति सकललघुमचलरुतिमिह ॥ २५ ॥]

अचलदिही अंगारगणस्स [अचलधृतिः अङ्गारगणस्य] ।

विलुलिअच्चिउरमहूरअलकअवण-
मविरलपुलअभरिअथणजुअमवि ।
रहरससणिअमणिअमुहलिअमिह
संहइ सुरअमविरअमइ सहि तुह ॥ २५-१ ॥

[विलुलितचिकुरमधरतलकृतवर्णं
अविरलपुलकभृतस्तनयुगामपि ।
रतिरसमन्दमणितमुत्तरितमिह
शोभते सुरतमविरतमपि सखि तव ॥ २५-१ ॥]

अट्टी समत्ता ॥ १६ ॥ अइअट्टी वोत्तव्या । [अहिः समाप्ता ॥ १६ ॥ अत्यष्टिर्यवतव्या ।]

उरंतउअरंतवंकचगणा पता पुव्वला
हुवंति चरणेषु जीअ पुहवी इमा पाअए ॥ २६ ॥

[उदर-अन्त-उदर-अन्त-वक्त्राः चतुर्मात्राः पञ्चमाश्रित्रिमात्रां पूर्वला ।
भवन्ति चरणेषु यस्याः पृथ्वी इयं प्राकृते ॥ २६ ॥]

पुहवी सुद्धसहावस्स [पृथ्वी शुद्धस्वभावस्य] ।

चिउद्धकरपंकवा मुहमिअंकजोणहुज्जला
चिणिहणअणुपपला अलअघोलिरिंदिविरा ।
पओहररहंगिआ गहिरणाहिहंदेदुद्रहा
सरिख्व सरउभवा कमलगोरिआ सोहए ॥ २६-१ ॥

[विबुद्धकरपङ्कवा मुखमृगाङ्गज्योत्स्नोऽञ्जला
चिनिद्रनयनोत्पला अलकघूर्णनशीलन्दिन्द्रिरा ।
पशोधररथाह्याका गभीरनामिबिस्तीर्णद्रहा
सरिदिव शरदुद्धवा कमलगौरी शोभते ॥ २६-१ ॥]

पछा दोप्पा चेतो मुहलतिगुरू सव्वपरला
गआरंनो सेसो हुवइ चरणे सा सिहरिणी ॥ २७ ॥

[पञ्चमाश्रपञ्चमाश्री द्वौ पञ्चमाश्री चतुर्मात्रांशो मुखल-त्रिगुरू सबं-पर-लौ
गुर्बन्तः शेषो भवति चरणे सा सिहरिणी ॥ २७ ॥]

सिहरिणी पंछमणाहस्स [सिहरिणी पंछमनाथस्य] ।

वरं लद्धो बंधो सअलगुणमंते बुहगणे
वरं दीहं कालं गिरिगहणमज्जे णिवसिअं ।
वरं दुट्टेणासीविसविसहरेणाचि रमिअं
ण संजाअं रज्जं पिसुणपरिवारेण सहिअं ॥ २७-१ ॥

१ अधरतलकृतवर्ण, २ शोभते, ३ अलका एव घूर्णनशाला अमरा यस्याम्, ४ महाशदा,

[वरं लब्धो बन्धः सकलगुणवति बुधगणे
 वरं दीर्घं कालं गिरिगहनमध्ये निवसितम् ।
 वरं बुधेणाशीविषविषधरेणापि रतं
 न संजात राज्य पिशुनपरिवारंण सहितम् ॥ २३.१ ॥]

मदकंता तिसुहगुरुळा पुन्वळं पत्तअं च ॥ २८ ॥

[मन्दाक्रान्ता त्रि-मुख-गुरू षण्माशौ पूर्वळं पञ्चमात्रयय च ॥ २८ ॥]

मदकंता सुद्वसील्लस्स [मन्दाक्रान्ता शुद्धशीलस्य ।

हारालगं भसलमुहलं हारिपुण्णाधदामं
 केसासत्तं सरसमउअं मालिअं मालईप ।
 कण्णासत्तं णवदलजुआलंकिपक्कं कळंबं
 मेहालोप मरणहिअआ देइ दुप्पयिअज्जा ॥ २८.१ ॥

[हारालगं भ्रमरमुखरं हारिपुत्रागदाम
 केशासक्तं सरममृदुकं माल्यं मालयाः ।
 कर्णासक्तं नवदलजुगालंकृतमेकं कटभं
 मेघालोके मरणदया ददाति दुष्प्रथिकार्थो ॥ २८.१ ॥]

दो च्छेइल्ला उरलपगणा जिस्सा इमा हारिणी ॥ २९ ॥

[द्वावन्व्यौ उदरल्लुको पञ्चमाश्री यस्याः इयं हारिणी ॥ २९ ॥]

हारिणी सुद्वराअस्स [हारिणी शुद्धरागस्य ।

ठेअं चंदं तरुणतरणि दट्टूण पुव्वणहण
 बुद्धं लद्धावसरमिव तं हासं गअं पंकअं ।
 दोसेग्गाही अंसअलअलो खैत्थो खैई खामओ
 थंको मित्तोवैरि सइ ठिओ जो तस्स कत्तो सिरी ॥ २९.१ ॥

[स्थविरं चन्द्रं तरुणतरणि दट्टुणा पूर्वान्हे
 बुद्धं लब्धावसरमिव तद् हासं गतं पङ्कजम् ।
 दोपमाही असकलकलः खस्थः क्षयी क्षामकः
 वक्रो मित्रोपरि सदा स्थितो यस्तस्य कुतः श्रीः ॥ २९.१ ॥]

वंसअलंमि सव्वतिअला चउकलणिहणा

अन्तमुहाइसव्वपरसव्वलहुअपरगा ॥ ३० ॥

[वंशतले सर्षपिमात्राः अतुष्कनिघनाः ।
 अन्त-मुख-आदि-सर्ष-पर-सर्ष-लघुक-परगाः ॥ ३० ॥]

१ राविदोषी. २ कला-शिल्पादिशान्ति. ३ आकाशाकुली. ४ रोगापचयी. ५ अनृनुदुराशयी. ६ आदित्यसुहृदी.

वंसजलं ललहसहावस्स [वंशजलं लटभस्वभावस्य] ।

दाह्णिगमारुपण परिहृष्टसुरहितरुणा
 माह्वमासअम्मि हस्तिअव्व सअलतरुणा ।
 तुंम्ह महं च एत्थ पणिअं णिसुणउ मलओ
 घेय्ह अण्ह(म्ह) कस्स सुहओच्चिअ परिमलओ ॥ ३०-१ ॥

[दक्षिणमारुतेन परिषद्वितसुरभितरुणा
 माधवमासे हसिता इव सकलतरुणाः ।
 युष्माकं मम चात्र पणितं निद्रृणोतु मलयः
 गृह्यते आवयोः कस्य सुभग एव परिमलः ॥ ३०-१ ॥]

कोवि अ वंसवत्तललिअंत्ति पभणइ इमं ॥ ३१ ॥

[कोपि च वंशपत्रललितमिति प्रभणति इदम् ॥ ३१ ॥]

वस्यनं सुद्धसीलस्स [वंशपत्रं शुद्धशीलस्य] ।

भूरितलाअवारि विमलं कुबलअपउरं
 पोम्मपलाव(स)संतिरुहरं विअगणमणिअं ।
 गेच्छइ चाअओ कअदिही सुरवइविहिअं
 चुंवइ वंसवत्तवडिअं जललवमवि सो ॥ ३१-१ ॥

[भूरि तडागवारि विमलं कुबलयप्रचुरं
 पद्मपलाशशान्तिरुचिरं द्विजगणमान्यम् ।
 नेच्छति चातकः कृतभृतिः सुरपतिविहितं
 चुम्बति वंशपत्रपतितं जललवमपि सः ॥ ३१-१ ॥]

पगुणपगणा दोछा वंक्षा पुन्वला पा अ पोम्मं ॥ ३२ ॥

[प्रगुणपञ्चमात्रौ द्वौ षण्मात्रौ वक्रौ; पूर्वली पञ्चमात्रौ च षष्ठम् ॥ ३२ ॥]

पोम्मं अंगारगणस्स [पद्मं अङ्गारगणस्य] ।

विसमसुरए केसाओडो घोलीरो मंदमं
 सहइ समअं उतथंघेणं थोरहारेण रम्मो ।
 उअह तरुणा मा हो कोसं बालिआए णिअंअं
 कसणघवलो मज्जे दिण्णो वम्महेणं पडोव्व ॥ ३२-१ ॥

[विपमसुरते केशवन्धो घूर्णनशीलः मदमन्दं
 शोभते समं उत्तन्वेन स्थविरहारेण रम्यः ।
 पश्यत तरुणाः मा भोः कोशं बालिकायाः नितम्बं
 कृष्णघवलो मध्ये दत्तो मन्मथेन पट इव ॥ ३२-१ ॥]

१ भावयोर्मध्ये कस्य परिमलो गृह्यत इत्येव पणितम्, २ चातकः, ३ केशवन्धः.

उव(र)लपगणा दो छेइल्ला तं चेअ सा रोहिणी ॥ ३३ ॥

[उदरलौ पञ्चमाश्री द्वावन्थौ तदेव सा रोहिणी ॥ ३३ ॥]

रोहिणी उम्भडस्स [रोहिणी उद्भटस्य] ।

फँडहिगहणं दूरे छेत्तं रण्णं करंजाउलं
सरअदिअहो पिका साली वार्हजलं साअलं ।
वसइ स पिओ तस्सि एक्को अत्तावि तत्तो सअं
उअह विंगआ भत्तं वेत्तुं सूए पलोहँ वअं ॥ ३३-१ ॥

[कार्पासगहनं दूरे क्षेत्रं, अरण्यं करञ्जाकुल
शरदिवसः, पक्वा शालिः वापीजलं शीतलम् ।
वसति स प्रियस्तस्मिन्नेकः पितृभ्यसापि ततः स्वयं
पश्य विगता भक्तं गृहीत्वा सूये प्रवृत्तं घृतम् ॥ ३३-१ ॥]

हरिणिचरणे पंसो छंसो तिअद्धचआरआ ।

सअललगुरु सव्वोरंभंतरालगुरुगुरु ॥ ३४ ॥

[हरिणिचरणे पञ्चमाश्रः षण्माश्रः सार्वत्रयचतुर्माश्राः ।

सकल-ल-गुरु सर्वोद्विराभ्यन्तरालगुरुगुरवः ॥ ३४ ॥]

हरिणी चंदणस्स [हरिणी चन्दनस्य] ।

मलअपवणो चंदालोओ वसंतसमागमो
परहुअरवो वीणुगारो रसो जरढच्छुणो ।
ण तह मिलिआ एदे सव्वे जणंति महं दिहिं
सुरअसमए ओह्हालावो जहा सहि वल्लहो ॥ ३४-१ ॥

[मलयपवनश्चन्द्रालोको वसन्तसमागमः
परभृतरवो वीणोद्गारो रसो जरठेशोः ।
न तथा मिलिता एते सर्वे जनयन्ति मे भृति
सुरतसमये आर्द्रालापो यथा सखि बल्लभ. ॥ ३४-१ ॥]

भावकंता विसमजगणा पआरगणुत्तरा ।

वंकॉवंकोअहिपरिमिआ उराइगुरूरल्ला ॥ ३५ ॥

[भावाकान्ता विषमजगणा पञ्चमाश्रगणोत्तरा ।

वक्रावक्राः उदधिपरिमिताः उदर-आदिगुरु-उदरलाः ॥ ३५ ॥]

भावकंता गिउणस्स [भावाकान्ता निपुणस्य] ।

१ कर्पासि फण्डी देशी. २ विगता भक्तं गृहीत्वा सूये प्रवृत्तं घृतम्. ३ जरठेशोः. ४ मध्वादिगुरुमध्यलाः.

This note really belongs to the last word in the line; it is wrongly put on the 1st in the ms.

चंदो धंको कलुसहिअओ रवी करचंडओ
 पारावारो पअइजलही सिही अविणीअओ ।
 सको संको विसमणअणो हरो संगओ हरी
 णाहो मज्झं उण णिरुवमो अणेअगुणालओ ॥ ३५.१ ॥

[चन्द्रो वक्रः कलुपट्टयो रविः करचण्डः
 पारावरः प्रकृतिजडधीः शिखी अविनीतः ।
 शक्रोऽवध्वक्तो विषमनयनो हरः सगदो हरिः
 नाथो मम पुनर्निरुपमोऽनेकगुणालयः ॥ ३५.१ ॥]

अइअट्टां ममना । १७ ॥ दिही वोत्वा । [अत्यष्टिः समाप्ता । १७ ॥ घृतिर्वक्तव्या ।]

मंदकंता छलहुअजठरा जत्थ सा चित्तलेहा ॥ ३६ ॥

[मन्दाकान्ता षट्-लघुक-जठरा यत्र सा चित्रलेखा ॥ ३६ ॥]

चित्तलेहा मुद्धमहायस्स [चित्रलेखा मुद्धस्वभावस्य] ।

थोअअंभा अहिअतणुइआ वीअचंदस्स लेहा
 लग्गा णिंजे सरअघणथणे वंक्कवंक्का विहाइ ।
 रंणं सेच्छं गअणतलिसए दिव्वसंशावहए
 वचंचंतेणाहिमअरवइणा णक्खत्तिव्व दिण्णा ॥ ३६.१ ॥

[स्नोकाताम्ना अधिकतनुका द्वितीयाचन्द्रस्य लेखा
 लम्बा स्निग्धे शरद्-घन-स्तने वक्रवका विभाति ।
 रत्वा श्वेच्छं गगनतल्पे दिव्यसन्ध्यावध्वा
 व्रजता अहिमकरपतिना नग्धतमिव दत्तम् ॥ ३६.१ ॥]

छलहुछगुरुआ दोप्पा जिस्सा पुव्वला चंदमाला ॥ ३७ ॥

[पल्लपुपङ्गुरुकाः द्वौ पञ्चमाश्री पूर्वली यस्याः चन्द्रमाला ॥ ३७ ॥]

चदगाःश हअतस्स [चन्द्रमाला हरदत्तस्य] ।

उअ भमलउलं चतुजैजाणं वच्चमाणं कहिंपि
 किर कमलमिणं थालापप, भोलिंमाए णिलीणं ।
 कलमहलरवं तं से सोउ^{३०} पैक्कदव्वाहिलासं
 णिवैसह णिलए मा हो अमहं णेउरं कूजिअं वै ॥ ३७.१ ॥

[पश्य भ्रमरकुलं त्यक्त्वोद्यानं व्रजत् कुत्रापि
 किल कमलमिदं इति थालापदे भ्रान्त्या निलीनम् ।
 कलमुखररवं तमस्य भुत्वा एकद्रव्यामिलापं
 निवसत निलये मा हो अस्माकं नूपुरं कूजितमिव ॥ ३७.१ ॥]

१ महस्योऽभिन्वा । २ मगदः । ३ द्वितीयाचन्द्रस्य । ४ स्निग्धे । ५ रमित्वा श्वेच्छम् । ६ तल्पे । ७ त्यक्त्वोद्यानं ।
 ८ शति । ९ भ्रान्त्या । १० ध्रुत्वा । ११ एकद्रव्यामिलापम् । १२ निवसत निलये अस्माकमिति नूपुरेण कूजितमिव ।

दोष्णि लहू हुवंति जह गभवरविलसिअए ।
 छत्तगणंतअंमि भणह तमिह भमरवअं ॥ ३८ ॥
 [द्वी लघू भवतो यदि गजवरविलसितके ।
 षट्त्रिमात्रगणान्ते भण्यते तदिह भमरपदम् ॥ ३८ ॥]

भमरवअं सुद्धकैइस्स [भमरपदं शुद्धकवेः] ।

मेहकआहिसेअजलपसमिअरअणिअरा
 णच्चिरचच्चरीअरअधुहलिअकुमुअसरा ।
 उग्गाअचंदयिअकरअधवलिअसअलदिस्सा
 कस्स दिहिं ण देइ भण मणहरसरअणिसा ॥ ३८-१ ॥
 [मेघकृताभियेकजलप्रशमितरबोनिकरा
 नर्तितचञ्चरीकरवसुरितकुमुदसराः ।
 उद्गतचन्द्रविम्बकरधवलितसकलदिशा
 कस्य धृतिं न ददाति भग मनोहरशरत्तिशा ॥ ३८-१ ॥]

छो चत्तारि चउक्कला पणिहणा सव्वंतउरगा ।
 अंतासेसविरामगा अ तमिणं सहुलललिअं ॥ ३९ ॥

[पञ्चमात्रश्रवणः चतुर्मात्राः पञ्चमात्रनिधनाः सर्व-अन्त-उदरगाः ।
 अन्त-अशेष-विराम-गाश्च तदिदं शार्दूलललितम् ॥ ३९ ॥]

सहुलललिअं सुद्धसीलस्स [शार्दूलललितं शुद्धसीलस्य] ।

बाला बालमिअंकघंअभुमआ दीहच्छिअला
 रत्तासोअणैवल्लपल्लवपआ बिबाहरदला ।
 लोआणंदिअरअंदचंदसुहिआ मालूरयणिआ
 सव्वाणं चिअ सअंअइंति ण विणा पुण्णेहिं घणिआ ॥ ३९-१ ॥
 [बाला बालमृगाङ्गवक्रभ्रुवो दीर्घाक्षियुगलाः
 रक्ताद्योकनूतनपल्लवपदाः विम्बाधरदलाः ।
 लोकानन्ददृष्टचन्द्रसुख्यो विस्वस्तन्यः
 सर्वेषामेव संघटन्ते न विना पुण्यैर्गृह्णियः ॥ ३९-१ ॥]

सव्वासेसाईपकरउरगा चआरगणा इमे ।
 तस्सिं मज्झंते पगणगुरुणो भणंति कुरंगिअं ॥ ४० ॥

[सर्व-अशेष-आदि-पर-उदर-उदर-गाश्चतुर्मात्रगणा इमे ।
 तस्मिन्मध्यान्तयोः पञ्चमात्रगुरू भगणित् कुरङ्गिकम् ॥ ४० ॥]

कुरंगिअं बम्हअत्तस्स [कुरङ्गिकं ब्रह्मदत्तस्य] ।

संगामारंभे सुहृडबहुले सुराण वि दारुणे
विच्छिन्नं सीसं अरिहंअरिणा किणा विअ रीहणा ।
सीसंक्ककंतं भमइ गअणे अधोवरि संडिअं
मिंयिइावत्थं गअमिच खणं कुलालपभामिअं ॥ ४०-१ ॥

[संगामारंभे सुमटबहुले सुराणामपि दारुणे
विच्छिन्नं शीघ्रे × × केनापि राज्ञा ।
शिरस्त्राणाक्रान्तं भ्रमति गगने अधउपरि संस्थितं
मृत्पिण्डावस्थां गतमिव क्षणं कुलालप्रभ्रमितम् ॥ ४०-१ ॥]

जइ हरिणिमुहे एको अण्णो ल्हू ललिअं इमं ॥ ४१ ॥

[यदि हरिणीमुखे एकोऽन्यो लघुललितमिदम् ॥ ४१ ॥]

ललिअं वेरणाअत्तस्स [ललितं वैरनागस्य] ।

पहअसलिलप धारासारे गहंगणखग्गप
पसरिअणिविले धासारत्ते धणेहि कलंकिय ।
सरअदिणसिरीलोहारीप सअत्थिअधोइप
उअ रविपडिमासाणछिंत्ते फुरंति किरच्छिणी ॥ ४१-१ ॥

[प्रहतसलिले धारासारे नभोऽङ्गनखइगके
प्रसृतनिविडे वर्षारात्रे धनैः कलङ्किते ।
शरदिनभीलोहकारिण्या × × धौते
पश्य रविप्रतिमाशाणस्पृष्टे स्फुरन्ति किलार्चिणि ॥ ४१-१ ॥]

जइ हरिणिआमज्झिल्लो छंसो इमो हरिणीपअं ॥ ४२ ॥

[यदि हरिणीमध्यगतः षण्मात्रः एतद् हरिणीपदम् ॥ ४२ ॥]

हरिणीपअं तस्सेअ [हरिणीपदं तस्यैव] ।

तण्णुरतण्णुई दूरं जाआ कीस पस सहावओ
सुमुहि मलिणा दीणाआरा किं सआ घरकम्मअं ।
अरसि अहवा अम्हणं किं मुक्कअण्णु णिहत्तरा ।
अवर पइणा आलिणेउं गेहिणी परिउंअिआ ॥ ४२-१ ॥

[तनुकतन्वी दूरं जाता कस्मात्; एष स्वभावः
सुमुखि मलिना दीनाकारा किं; सदा गृहकर्म ।
स्मरस्थथास्माकं किं; मुक्तमन्युर्निरुत्तरा
केवलं पत्या आलिङ्ग्य गृहिणी परिचुम्बिता ॥ ४२-१ ॥]

वंकावंका मभरहररसा गमर्ज्ञा दुचाचलं ॥ ४३ ॥

[वक्रावका मकरगुहरसा (४,९) गमर्षी द्वी चतुर्मात्री अचलम् ॥ ४३ ॥]

अचलं जीवदेअस्स [अचलं जीवदेवस्य] ।

सज्वा भूमी णरसिरभरिआ सलोहिअकहमा
सग्गो सुण्णो हरिहरपमुहा सुराधि समागया ।
कैत्तो गच्छं अमुणिअणिलभं भणंतमिघाडलं
कंठच्छिणं भमइ मडसिरं णहच्चि(म्मि)अ केवलं ॥ ४३-१ ॥

[सर्वा भूमिर्नरशिरोभृता सलोहितकर्ममा
स्वर्गः शून्यो हरिहरप्रमुखाः सुरा अपि समागताः ।
कुतो गमिष्यामि अज्ञातनिलयं भणदिवाकुलं
कण्ठच्छिन्नं भ्रमति भटशिरो नमस्येव केवलम् ॥ ४३-१ ॥]

उदाहितो परलहुपजुअं एको गुरु केसरं ॥ ४४ ॥

[खट्वेभ्यः परलघुपञ्चमात्रयुगं एको गुरुः केसरम् ॥ ४४ ॥]

केसरं तस्सेअ [केसरं तस्येव] ।

णो दट्ठव्वं परमणसहिअं दुट्ठकुराणं मुहं
णो सोअव्वं खलजणवअणं वज्जासणीसंणिहं ।
णो दोसव्वं किखणजणवदे देहीत्ति दीणकखरं
साहिप्पाअं णेडइव समरे उअं कवचं ठिअं ॥ ४४-१ ॥

[नो ब्रह्मण्यं परमासन्नं दुष्टस्वामिनां मुखं
न भोतव्यं खलजनवचनं वज्राधानिसंनिभम् ।
नो वक्तव्यं कृपणजनपदे देहीति दीनाखरं
सामिप्रायं नट इव समरे ऊर्ध्वं कवचं स्थितम् ॥ ४४-१ ॥]

वंकावंकेसुं परलपजुअं दो गभारावसाणं ।

णिदिट्ठा एसा कुसुमिअलआवेळ्ळिआ छंदअम्मि ॥ ४५ ॥

[वक्रावका ह्रस्वः परलं पञ्चमात्रयुगं द्विगुर्ववसानम् ।
निर्दिष्टा एषा कुसुमितलतावेळ्ळिता छन्दसि ॥ ४५ ॥]

कुसुमिअलआवेळ्ळिआ अंगारगणस्स [कुसुमितलतावेळ्ळिता अङ्गारगणस्य] ।

१ गुरुद्वयमध्ये गुरुमर्षी द्वी चो. २ कुत्र गमिष्यामि. ३ नट इव. ४ कवचस्य दर्शनभ्रवणवचनमावादिषमुत्प्रेक्षा.
५ गुरवो कृपवक्ष इवः पञ्च.

दंष्टुं सालत्तं चरणजुगलं सत्थरे पंथिअस्स
 अब्बो किं एअं णचर गलिअं कंकणं बंधणंइं ।
 अज्जं ऊढाप उअह चरिअं माउआए वहुए
 अम्हाणं जेट्ठा भणिअ सणिअं वंदिअं पंसुलीए ॥ ४५.१ ॥

[दृष्ट्वा सालन्तकं चरणयुगलं सत्तरे पथिकस्य
 अब्बो किमेतत् केवलं गलितं कङ्कणं बन्धनार्थम् ।
 आर्ये ऊढायाः पश्यत चरितं मातृकाया बध्वा
 अस्माकं ज्येष्ठा भणित्वा शनैर्वन्दितं पांसुल्या ॥ ४५.१ ॥]

इसुअंसलगा मज्झंज्जू दोप्पा गं च सार्णंगलेहा ॥ ४६ ॥

[इपुरसलगाः मध्यशुक्लौ द्वौ पञ्चमाश्रौ गश्च सानङ्गलेष्या ॥ ४६ ॥]

अणंगलेहा जणमणाणंदस्स [अनङ्गलेष्या जनमनोनन्दस्य] ।

कणअमइआ अम्हेक्काजाई वड्ढिमा एत्थ अग्गं
 कमलमउअं कत्तो संपत्तं कुंडलं गंडवेसं ।
 उअह अहअं पाएणालिद्धं णिव्विसेसा हआसा
 कइइव जणे सोएणाउण्णं जेउरं ओरसंतं ॥ ४६.१ ॥

[कनकमयी भावयोरैका जातिर्महत्त्वमत्र मम
 कमलमृदुकं कुतः संप्राप्तं कुण्डलं गण्डदेशम् ।
 पश्यताहं पादेनालीढं; निर्विशेषा हताशा
 कथयतीव बने शोकेनापूर्णे नूपुरं उपरसत् ॥ ४६.१ ॥]

दी(दि)ही समत्ता ॥१८॥ अइदी(दि)ही वोत्तव्वा । [धृतिः समत्ता ॥१८॥ अतिधृतिर्वक्तव्या ॥]

छो चा तिण्णिण दुपा दआरणिहणा सव्वंतमज्झंतगा ।
 लंतो लंतगुरू अहिं च तमिणं सहूलविकीडिअं ॥ ४७ ॥

[षण्मात्रश्रुतुर्मात्राश्रयो द्वौ पञ्चमाश्रौ द्विमात्रलिखना सर्वान्तमध्यान्तगाः ।
 लान्तो लान्तगुरू यत्र च तदिदं शार्दूलविक्रीडितम् ॥ ४७ ॥]

सहूलविक्रीडिअं सीलणिहिस्स [शार्दूलविक्रीडितं शीलनिधेः] ।

किं सेअंहिसिरं जआँ दस्सिरं हंतुं गओ राहओ
 आणीअं कइणा पअंडगइणा सेउस्सं केणपि इ ।
 चित्तंते च सआ णहंगणगआ दट्टणं अं खेचए
 कत्तो सामलय गिरिम्म मलय सिंगं ससंकुज्जलं ॥ ४७.१ ॥

१ दृष्ट्वा. २ वन्दनं Ms. Is it वंदनद्वयं? ३ इतः पांसुलावचनम्. ४ क्रमेणान्वयः. ५ मध्यकम्. ६ शोकेनापूर्णम्. ७ श्वेताद्रिशिरः यदा. ८ (कृते). ९ सदा. १० दुन्दुभेरस्त(रिष)कृतम्.

[किं श्वेताद्रिशिरः यदा दशशिरसं हन्तुं गतो राघवः
 आनीतं कपिना प्रचण्डगतिना सेतोः केनापि खलु ।
 चिन्तयन्तश्च सदा नभोऽङ्गनगता दृष्ट्वा यं खेचराः ।
 कुतः दयामलके गिरौ मलये शृङ्गां शशाङ्कोज्ज्वलम् ॥ ४७-१ ॥]

अथवा हालस्स [अथवा हालस्य] ।

कामं पुष्पधनुं सकुसुमसरं तुर्णं तिमच्छ्रेहभं
 सोऽं जं जुवईजणो ण कुविओ तं अत्थि से कारणं ।
 हेलासज्जज्जभं समसमिणमो पाभंतरालीकभं
 केसाकेसिणिबंधणच्चिअ जभं; एत्थम्ह को मल्लओ ॥ ४७-२ ॥

[कामं पुष्पधनानं सकुसुमशरं तुर्णं व्यश्वाहतं
 श्रुत्वा ययुवतिजनो न कुपितः तदस्यस्य कारणम् ।
 हेलासाध्यजयं समस्तमेतत् पादान्तरालीकृतं
 केशाकेशिनिबन्धनमेव जगत् अत्रास्माकं को मल्लः ॥ ४७-२ ॥]

वंकज्जू बाणा मुहतिपगणा जत्थ तं पुष्पदामं ॥ ४८ ॥

[वंकज्जू बाणाः × × यत्र तत्पुष्पदाम ॥ ४८ ॥]

पुष्पदामं अंगारगणस्स [पुष्पदाम अङ्गारगणस्य] ।

झंकारोलीणं परहुअविरुअं सुंदरा सिंदुवारा
 पुण्णाआसोआ विअसिअकमला हंसमो(सो)हा सरोहा ।
 कामेणेआई गहिअ महिअलोलगिआ सा मअच्छी
 उम्माहो डाहो हुवइ अणसणं तेण तिस्सा विओए ॥ ४८-१ ॥

[झंकारावलीनं परभृतविरुतं सुन्दराः सिन्दुवाराः
 पुष्पागाशोकाः विकसितकमलाः हंसशोभाः सरशोभाः ।
 कामेनैतानि गृहीत्वा महीतले सेविता सा मृगाक्षी
 उन्मायो दाहो भवत्यनशनं तेन तस्या वियोगे ॥ ४८-१ ॥]

से^२ सुरोहितो परलहुपजुअं गं चंदविअं इमं ॥ ४९ ॥

[अस्य सूर्यात्परलक्ष्मणपञ्चमात्रयुगं गं चन्द्रविम्बमिदम् ॥ ४९ ॥]

चंदविअं सुद्धसहावस्स [चन्द्रविम्बं शुद्धस्वभावस्य] ।

संझारोईहं गहगणसबैलं धोउग्गिअं जोण्हिअं
 गाढं ओढेउं^१ इअंविहरहरं कोसुंभिअं वणिर्णअं ।

१ तुर्णं व्यश्वाहतम्, २ अस्य पुष्पदान्नः द्वादशाक्षरात्, ३ संध्यारागवतीम्, ४ शकलाम्, ५ अथपुष्प
 एवंविधश्चिराम्, ६ वर्णिक्काम्,

ॐ विच्छाभ (अं) वृहसिंभजरभरं रोळारिउं भर्करं
दृष्ट्वा भव्या उअह णहसिरी सोमं सिआं सीअळं ॥ ४९.१ ॥

[संधारागवतीं ग्रहगणशबलां स्तोकोद्रतां ज्योत्स्नां
गाढं अवगुण्ठ्य एवंविधवचिरां कौसुम्भिकीं वर्णिकाम् ।
स्थविरं विच्छायं हसितवरत्करं प्रतार्य भास्करं
द्रष्टव्या भव्याः पश्यत नभःश्रीः सोमं शिता शीतलम् ॥ ४९.१ ॥]

रसौ दौ रंभाए मुहलपरगा दोण्णि पा लोअरा गं ॥ ५० ॥

[रसौ द्वौ रम्भायां मुसलपरगौ द्वौ पञ्चमाश्रौ लोदरी गः ॥ ५० ॥]

रंभा सुद्धसीलस्स [रम्भा शुद्धशीलस्य] ।

गिसाचंवालोए विरहविधुरो सोअसंभंतचित्तो
फुडं गिद्धामोए ण लहुणं रहं चक्रओ पोम्मसंढे ।
क्षणं अप्पच्छ्छायाघटितसलिले मज्जिउम्मिल्लुमाणो
गओ तीरा तीरं करुणमुहलो जाअजाआविओओ ॥ ५०.१ ॥

[निशाचन्द्रालोके विरहविधुरो शोकसंभ्रान्तचित्तः
स्फुटं स्निग्धामोदे न लब्ध्वा रतिं चक्रवाकः पद्मपण्डे ।
क्षणं आत्मच्छायाघटितसलिले मज्जन्मज्जन्
गतस्तीरपत्तीरं करुणमुखरो जातजायावियोगः ॥ ५०.१ ॥]

इमच्चेअ च्छाआ जइ रसजुआ पा दोण्णि लंता गुरु ॥ ५१ ॥

[इयमेव च्छाया यदि रसयुतौ पञ्चमाश्रौ द्वौ लान्ती गुरुः ॥ ५१ ॥]

छाआ तस्सेअ [छाया तस्यैव] ।

हला विट्ठा डिट्ठा विगअकुसुमा जिण्णेहमूला हआ
इमा मुक्कामोआ अलअर्जरटा संजाअसेअंफला ।
बलामोडिज्जंती तहवि महुंणा मासेण सव्वंगिअं
कहं बुडुंसाढं गलितमअणं जेटुं(ट्टं) गआ कोहली ॥ ५१.१ ॥

[हला दृष्टा व्यर्था विगतकुसुमा निःस्नेहमूला इता
इयं मुक्तामोदा अलतजरटा असंजातसेकफला ।
बलात्कारेण तथापि मधुना मासेन सर्वाङ्गतः
कथं वृद्धापाढं गलितमदनं ज्येष्ठं गता कोहली ॥ ५१.१ ॥]

१ स्थलितजराकरम्. २ प्रतार्य; could the word be बोलाविउं? रोळारिउं does not make any sense.
३ भास्करम्. ४ शिता. ५ षट्कद्वयं लादिगान्तम्. ६ लहुण इतरं Ms. ७ आत्मप्रतिभिन्ने चक्रोद्भवा. ८ अलता
वासी जरटा च प्ररोहाभावाद्. ९ सेक. १० वीत्रेण वसन्तेन वा. ११ इह आधावो दण्डस्तं गता; वृषविशेषः.
१२ कृष्णाण्डीलता वृद्धनायिका च.

इहाइर्चाहृतो उरगचजुभं गुरू मअरंदिआ ॥ ५२ ॥

[इहादित्वात्, उदरं चतुर्मात्रयुगं गुरू मकरन्दिका ॥ ५२ ॥]

मअरंदिआ वेरणागस्स [मकरन्दिका वेरनागस्य] ।

पिप रेवातीरे भरसि रमिअं मणोहरकाणणे

गप वासारसे सरअसमप सअंदपओसप ।

कअं गासअंसे किसलअदलं मुहादि मुहं तुहं

ठिअं चित्ते कंतं इअ सुमेरिउं करी परिमुच्छिओ ॥ ५२.१ ॥

[‘ प्रिये रेवातीरे स्मरसि रतं मनोहरकानने

गते वर्षारात्रे शरत्समये सचन्द्रप्रदोषे ।

कृतं ग्रासध्वंसे किसलयदलं सुखान्मुखं त्वं ’

स्थितां चित्ते कान्तामिति स्मृत्वा करी परिमूर्च्छितः ॥ ५२.१ ॥]

अइदिही समता ॥१९॥ कई वोत्तन्वा ॥ [अतिघृतिः समाप्ता ॥१९॥ कृतिर्वक्तव्या ॥]

रसास्सा सोहाए मुहलपरगुरू दोणिण पा लोअरा गं ॥ ५३ ॥

[रसाभाः शोभायां सुखलपरगुरवः द्वौ पद्ममात्रौ लोदरौ गम् ॥ ५३ ॥]

सोहा तस्सेअ [शोभा तस्यैव] ।

इअं जम्माउअं पिअअम ण मए सिक्खिअ कोणुअंधो

तुअं पङ्कगाही सुहअ ण मुणिमो कुप्य मा जप्पमाणो(णी) ।

अलं सअंधेअं पअलिअपुलआ चुंथिरी दीहरच्छी

गआ गाँहीहुअं कअल्लणिअरआ लिंगदिण्णगाहत्था ॥ ५३.१ ॥

[इदं जन्मापूर्वं प्रियतम न मया शिक्षितं कोनुबन्धः

त्वमेकग्राही सुभग न जानीमः कुप्य मा जल्पन्ती ।

अलं सवाङ्गेषु प्रकटितपुलका चुम्बनशीला दीर्घाक्षी

गता नामिमुखं कलमणितरवा लिङ्गदत्ताग्रहस्ता ॥ ५३.१ ॥]

गद्धी पद्धी अ दोग्गा मुहसअलपारंतला चित्तमाला ॥ ५४ ॥

[गाभ्रत्वारः पाभ्रत्वारश्च द्वौ गौ सुख-सकल-पार-बन्तलाः चित्रमाला ॥ ५४ ॥]

चित्तमाला सुद्धसीलस्स [चित्रमाला शुद्धशीलस्य] ।

पण्ह पत्थम्ह गामे सुलहवसही दुकरं पंथिआणं

पक्को वेईणिघासे तरुणपहिओ संपह च्चेअ सुत्तो ।

कंतं चित्ते ठवेउं घणघणरवे तेण तं कंपि गीअं

कहुं द्दुण्ण जेणं करुणहिअओ होइ लोओ असेसो ॥ ५४.१ ॥

[इदानीमत्र अल्पाकं ग्रामे सुलभवसतिः दुष्करा पथिकानां
एको देवीनिवासे तरुणपथिकः संप्रत्येव सुतः ।
कान्तां चित्ते स्थापयित्वा घनघनरवे तेन तत् किमपि गीतं
कष्टं दृष्ट्वा येन करुणद्वयो भवति लोकोऽशेषः ॥ ५४.१ ॥]

दोष्वा चत्तारि पंसा सअलसअलगा पुव्वंगमुहला ।
सेसंसे गावराई जइ गुरुसहिओ एसा सुवअणा ॥ ५५ ॥

[द्वौ चतुर्मात्रौ चत्वारः पञ्चमात्राः सकलसकलगी पूर्वं-अङ्ग-मुख-लाः ।
शेषांशे गुर्वादिः यदि गुरुसहितः एषा सुवदना ॥ ५५ ॥]

सुवअणा तस्सेअ [सुवदना तस्यैव] ।

पारावारो अमेओ खअवअरहिओ मज्जा अ वसही
णिअं पूरिज्जमाणो जइवि परिमिअं से तं चिअ जलम् ।
रेवावाहो समुद्दं भरइ सविसअं विअं च सअलं
आजम्मंतं वहंता अखलिअपसरा दीसंति विरला ॥ ५५.१ ॥

[पारावारोऽमेयः क्षयव्ययरहितः मध्या च वसतिः
नित्यं पूर्यमाणो यद्यपि परिमितमस्य तदेव जलम् ।
रेवाप्रवाहः समुद्रं भरति सविषयं विन्ध्यं च सकलं
आजन्मान्तं वहन्तः अस्खलितप्रसराः दृश्यन्ते विरलाः ॥ ५५.१ ॥]

कई समता ॥ २० ॥ पअई वोत्तन्वा ॥ [कृतिः समाप्ता ॥ २० ॥ प्रकृतिर्वक्तव्या ॥]

सअलमुहाइसव्वणिहणाइलहू णिहणंतपारगा ।
णव तिअला तहिं च किर सत्तमचेण भणंति सिद्धिअं ॥ ५६ ॥

[सकल-मुख-आदि-सर्व-निघन-आदि-लघवो निघन-अन्त-पार-गाः ।
नव त्रिकलाः तत्र च किर सप्तमचतुर्मात्रेण भणन्ति सिद्धिम् ॥ ५६ ॥]

सिद्धी सुदसहावस्स [सिद्धिः शुद्धस्वभावस्य] ।

चिअसिअकुंदसंदभअरंदणिरंतरकासहासआ
कमलमिलंतलोलभसलावलिरुद्धणहंतरालआ ।
पुलिणभमंतचंदकिरणहअहंसविहणसोहआ
सरअणिआ हरंति भण कं ष ण पंधिअसत्थमोहआ ॥ ५६.१ ॥

[विकसितकुन्दस्यन्दिमकरन्द-निरन्तरकाशाहासाः
कमलमिलहोलभ्रमरावलिरुद्धनमोन्तरालाः ।
पुलिनभ्रमचन्द्रकिरणहतहंसवित्तीर्णशोभाः
शरभ्रिशाः हरन्ति भण कमिव न पथिकसार्धमोहिन्यः ॥ ५६.१ ॥]

दोषा वंका मुहंगप्पटममुहपुराउद्ध पा सद्धराए ॥ ५७ ॥

[द्वौ ऋतुनीत्री बक्री मुल-भङ्ग-प्रयम-पुरा-ऊर्णाः पञ्चमात्राः क्षत्ररायाम् ॥ ५७ ॥]

सद्धरा विमलएवस्स [क्षत्ररा विमलदेवस्य] ।

भई जुत्तप्पमाणं कसणघणणिहं दाणउच्चिण्णगंडं
चंडं उहंडुडुंडं सुरहिमभजलोसितपाअप्पवेस्सं ।
मत्तं भिगोपणीअं रविअरतचिअं कण्णतालोपवीअं
एअं पेळ्ळाहि कंते कमलिणिणिलअं धरुच्चमाणं गहं ॥ ५७-१ ॥

[भद्रं युक्तप्रमाणं कृष्णधननिभं दानोद्भिन्नगण्डं
चण्डं उद्दण्डशुण्डं सुरभिर्मदभलावसिक्तपादप्रदेशम् ।
मत्तं भ्रूणोपणीतं रविकरतापितं कर्णतालोपवीज्यं
एतं प्रेक्षस्व कान्ते कमलिनीनिलयं ब्रह्मन्तं गजेन्द्रम् ॥ ५७-१ ॥]

अहवा सीलणिहिस्स [अथवा शीलनिधेः] ।

जत्तो पेसेह दिट्ठिं सरसकुवलआपीडरुअं सरुआ
मुद्धा इअं सलीलं सवणविलसिरं दंतकंतीसणाहं ।
तत्तो कोअंडमुट्ठी णिहिअवरसरो गाढमाबद्धलज्जो(कखो ?)
दूरं आणाविहेओ पसरह मअणो पुव्वमारूढवक्खो ॥ ५७-२ ॥

[यतः प्रेययति दृष्टिं सरसकुवल्यापीडरूपां सरुआ
मुग्धा इद्धां सलीलां भवणविलसितां दन्तकान्तिवनायाम् ।
ततः कोदण्डमुष्टिर्निहितवरधरः गाढमाबद्धलज्जाः
दूरमाज्ञाविधेयः प्रसरति मदनः पूर्वमारूढपद्मः ॥ ५७-२ ॥]

पअई समत्ता ॥ २१ ॥ आअई वोत्तव्या । [प्रकृतिः समाप्ता ॥ २१ ॥ आकृतिविवृतव्या ॥]

सत्तचआरगणाइगुक्क गवरा अइ सा भणिआ मइरा ॥ ५८ ॥

[सप्त ऋतुमात्रा आदिगुरवः गान्ता यदि सा भणिता मदिता ॥ ५८ ॥]

मइरा राहाए [मदिता राधायाः] ।

मत्तकरिंदकपोलमओअररपंकपसाहणसामलिआ
दाहिणमारुअमेलविआ मअमेम्मलिआ भसलावलिआ ।
केअहकेसरधूसलिआ पसरंतमणोहरणीसणिआ
थोलह कामिअणोपरि णज्जह धम्महमुक्कसरासणिआ ॥ ५८-१ ॥

[मत्तकरीन्द्रकपोलमदोत्तरत्पङ्कप्रसाधनस्थामलिता ।
दक्षिणमारुतमेलिता मदविह्वला भ्रमरावलिः ।
केतकीकेसरधूसरिता प्रसरन्मनोहरनिःस्वलिका
धूर्णति कामिजनोपरि शयते मन्मथशुकशाराधनिः ॥ ५८-१ ॥]

छो उरलो उरंतउअरंतमज्झपरगा जहिं च चगणा ।

परिसलक्खणेण रइआ हुवंति किर मइअस्स चरणा ॥ ५९ ॥

[षण्मात्रः उदरलः उदर-अन्त-उदर-अन्त-अभ्य-पर-गा यत्र च चतुर्मात्राः ।

पदादिसलक्खणेन रचिता भवन्ति किल मद्रकस्य चरणाः ॥ ५९ ॥]

मदअं कुमारसोम्मस्स [मद्रकं कुमारसौम्यस्य] ।

अं वड्ढवाणलेण समअं अणाइणिहणं णिबद्धवहरं

अं मयलंछणेण सुहसंगमेण सहिअं ठिअं च सुररं ।

अं च विअं हरस्स अमअं सुराणं रअणाअरेण विहिअं

तं अविणीअआण अकुलीअआण अगहआण देति दिहिं ॥ ५९.१ ॥

[यद्रडवानलेन समं अनादिनिधनं निबद्धवैरं

यन्मृगलाञ्छनेन सुखसंगमेन सहितं स्थितं च सुचिरम् ।

यच्च विषं इत्स्य अमृतं सुराणां रत्नाकरेण विहितं

तदविनीतानां अकुलीनानां अगुरुकानां ददाति धृतिम् ॥ ५९.१ ॥]

आअई समत्ता ॥ २२ ॥ विअई वोत्तव्या । [आकृतिः समाप्ता ॥ २२ ॥ विकृतिर्वक्तव्या ।]

अइ उण मइअस्स छगणोवसाणगुरुओ तमस्स ललिअं ॥ ६० ॥

[यदि पुनर्मद्रकस्य षण्मात्रोऽवसानगुरुः तदस्य ललितम् ॥ ६० ॥]

ललिअं मूलदेवस्स [ललितं मूलदेवस्य] ।

उअह इमं पउत्थवइआइ संवैणवचंदणइधवलं

करणिमिअं विसण्णवअणं तंहिपि तरलामलच्छिजुअलं ।

णहु अरुणुप्पलम्मि कमलं कथावि कमलंमि णीलजलअं

इअ परिचिअिऊण विगतअं कहिं पि ण ठिअं चलालिबलअं ॥ ६०.१ ॥

[पश्यतेदं प्रोषितपतिकायाः सान्द्रनवचन्दनार्द्रधवलं

करनिमित्तं विषण्णवदनं तत्रापि तरलामलाक्षियुगलम् ।

न खलु अरुणोत्पले कमलं कदापि कमले नीलजलजं

इति परिचिन्त्य विगतं कुत्रापि न स्थितं चलालिबलयम् ॥ ६०.१ ॥]

मत्ताकीला विज्जूमाला उवरि हुवइ अइ मणिगुणणिअरो ॥ ६१ ॥

[मत्ताकीला विद्युन्मालोपरि भवति यदि मणिगुणनिकरः ॥ ६१ ॥]

मत्ताकीला तस्सेअ [मत्ताकीला तस्यैव] ।

१ यथा कृतवैरेण बहवानेनातिशीतलमपि पानीयं नाभिभूयते तथा कृतवैरा अपि वयं केनापि नाभिभाव्या इति भावः २ सान्द्र. ३ क्षिप्तम्. ४ तस्मिन्नपि.

यद्वा दोला विद्धा कृभा महुअरपलविरपरहुअबहला
उहामा पुष्पाभामोआ मअमुहअमिलिअमहुलिहमुहला ।
फुला रत्तासोभारामा तह विउलजलकमलसरा
अत्ता पत्तो दुक्खं देंतो विरहिजणमरणमिव महुसमओ ॥ ६१-१ ॥

[यद्वा दोला दृष्टाश्रुता मधुकरप्रलापशीलपरभृतवहलाः
उहामाः पुष्पागामोदाः मद्भुवितमिलितमधुलिम्बुखराः ।
फुला रक्ताशोकारामास्तया विपुलजलानि कमलसरांसि
मातः प्राप्ता दुःखं ददद्विरहिजनमरणमिव मधुसमयः ॥ ६१-१ ॥]

विकई समता ॥ २३ ॥ संकई वोत्तवा । [विकृतिः समाप्ता ॥ २३ ॥ संकृतिर्वक्तव्या ।]

अट्ट चआरा मुहसअलगुरू सव्वलहू परमुहमुहगा अ ।
सव्वलहू सव्वगुरुअरइअं लक्खणअं इणमिह तणुईए ॥ ६२ ॥

[अष्ट चतुर्मात्राः सुख-सकल-गुरवः सर्वलघुः पर-सुख-सुख-गात्र ।
सर्वलघुः सर्वगुरुकरचितं लक्षणकमिदमिह तन्व्याम् ॥ ६२ ॥]

तणुई सुद्धसीलस्स [तन्वी शुद्धशीलस्य] ।

जाअइ भंगो अह पइइ तहिं जत्थ जणो कुणइ ण परिसंगं
अक्खविओ ओविसणइ अ फुइं होज्ज वसे विहिअफलविहंगो ।
पेच्छह बाणो गुणघट्टिअतणू तिम्मगओ तहवि सइइ एअं
किं व ण वंके उवलहइ णरो दुक्खसहो पअइरिउसहाओ ॥ ६२-१ ॥

[जायते भङ्गः अथ पतति तत्र यत्र जनो न करोति परिसंगं
अक्षपितोऽवसीदति च स्फुटं भवेद्देशे विहितफलविभङ्गः ।
प्रेक्ष्यत्वां बाणो गुणघटिततनुस्तिग्मगतस्तथापि सइत एतत्
किमिव न वक्त्रे उपलभते नरो दुःखसहः प्रकृतिरिपुसहायः ॥ ६२-१ ॥]

संकई समता ॥ २४ ॥ अइवई वोत्तवा । [संस्कृतिः समाप्ता ॥ २४ ॥ अतिकृतिर्वक्तव्या ।]

कौचवआ सा रूचवईए जइ उवरि हुवइ मणिगुणणिअरो ॥ ६३ ॥

[कौञ्चपदा सा रूचमवस्था यदि उपरि भवति मणिगुणनिकरः ॥ ६३ ॥]

रूचवई (कौचवआ ?) कुमारअत्तस्स [कौञ्चपदा कुमारदत्तस्य] ।

कामसरोघाअल्लणसीलो गअवइजुवइजणमणहरणो
मंथरसंचारं वहमाणो पियमिलिअमिहुजणविहिजणणो ।
सीअलभावासासिअसंतो भसलमुहलजणमणहरववणो
वाअइ पक्खुसम्मि वसंते मलअगिरिखुरहिपरिमलपवणो ॥ ६३-१ ॥

[कामशरीषाक्रमणशीलः गवपतियुवतिकनमनोहरणः
मन्थरसंचारं वहन् प्रियमिलितमिथुनजननपृतिजननः ।
शौतलमावाधासितभ्रान्तो भ्रमरमुखरजनमनोहर X X X
वाति प्रलूये वसन्ते मलयगिरिखुरमिपरिमलपवनः ॥ ६३-१ ॥]

अर्कई समता ॥ २५ ॥ उर्कई वोत्तवा । [अतिकृतिः समाप्ता ॥ २५ ॥ उक्ततिर्वक्तव्या ।]

अंताइत्तिगविरइअमविरलचउलहुअमुवह अववाहं तं ॥ ६४ ॥

[अन्तादिभिर्गाविरचितमविरलचतुर्लक्षुं पश्यत अपवाहं तत् ॥ ६४ ॥]

अववाहं सुद्वसहावस्स [अपवाहं शुद्धस्वभावस्य] ।

फुल्लेलावणपसरिअपरिमलपरिपिहिअसअलमुअणाभोओ
माअङ्गुअसुअणसकुवअवणकमलपसरिअरआमोदो(ओ) ।

अरुचंतं पियपरहुअमहुअरमहुअररइअरखसंगीओ

अव्वो कस्स व ण हरइ मणाहर मलअगिरिसुरहिस्सिहरुहेसो ॥ ६४-१ ॥

[फुल्लेलावनप्रसृतपरिमलपरिपिहितसकलभुवनाभोगः]

× × × इतसुअनः कुवलयवनकमलप्रसृतरअमोदः ।

अत्यन्तं प्रियपरभूतमधुकरमधुरतररचितरवसंगीतः

अव्वो कस्येव न हरति मनोहरः मलयगिरिसुरभिश्चिखरोहेष्टः ॥ ६४-१ ॥]

गेभै लासा पो मज्झज्जू परगुरुचतगणणिहणं भुअंगविअंभिअं ॥ ६५ ॥

[गाः हमाः लाः नासाः पञ्चमाओ मध्यर्षुः परगुरुचतुर्मात्रत्रिमात्रनिधनं]

भुअंगविजृम्भितत् ॥ ६५ ॥]

मुअंगविजं(अं)भिअं तस्सेअ [मुअंगविजृम्भितं तस्यैव] ।

कामुक्कोआ आआ वाआ मलअगिरिसुरहिदुमविण्णगंधमणोहरा
संदच्छाआ जाआ चूआ कलअलिअबहलकलकोइलालवणुअम्भडा ।

पोम्मावासा इंसुग्गीआ परिमलिअमसलपरिउंथिआ कमलाअरा

एसो पत्तो माराअंतो विरहिअणहिअअपरिस्सोसओ मधुमासओ ॥ ६५-१ ॥

[कामोक्कोपा आगता वाताः मलयगिरिसुरमिद्रुमदसगन्धमनोहराः]

सान्द्रच्छाया जाताभूताः कलकलितबहलकलकोकिलालपनोद्भटाः ।

पद्मावासा हंसोत्प्रीताः परिमृदितभ्रमरपरिजुम्भिताः कमलाकराः

एष प्राप्सो मारायमानः विरहिअणहृदयपरिशोषको मधुमासः ॥ ६५-१ ॥]

उर्कई समता ॥ २६ ॥ [उक्ततिः समाप्ता]

एत्थलहुअहिअलहुणो चत्सारि पिपीडिकाह णव करहे ।

होति चउइह पणवे मालावित्ते तओ पंच ॥ ६६ ॥

१ सुरवीथी लपवो वरा पः मध्यलक्ष्णः । १ भुअंगविजृम्भितयेव चतुर्दशलक्ष्णमिः पिपीडिका । अस्यां नवलक्ष्णद्वी
करमः । भुअंगे चतुर्दशलक्ष्णद्वी पणवः । पणवे पञ्चलक्ष्णद्वी मालावृत्तमिति ।

[अत्रत्यकव्यधिकलव्यव्यवहारः पिपीडिकायां, नव क्रमे ।
भवन्ति चतुर्विंश पणवे मालावृत्ते ततः पञ्च ॥ ६६ ॥]

सा पिपीडिआ तिलोअणस्स [पिपीडिका त्रिलोचनस्य] ।

अळ्वो गिम्हे उण्हा वाभा दिवसअरकिरणवणवृषभरिमा

जळंति दिसामुहा

वासारत्ते दूस्संचारा णवजलअजणिअजलवहलपंहा णिरंतरकहमा ।

हेमंते ओस्संदीभावा घणतुहिनपवणपडिपहअदुमा ण वेति पवेसअं

णाहाहो कत्तो दे जत्ता अणुहवसु सुहअ सइ सुरअसुहं

रसाअणसंणिहं ॥ ६६-१ ॥

[अग्रे ग्रीष्मे ऊष्णा वाताः दिवसकरकिरणवनदवभृतानि ज्वलन्ति दिशामुखानि
वर्षारात्रे दुःसंचाराः नवजलदजनितजलबहलाः पन्थानः निरन्तरकर्दमाः ।

हेमन्ते अवश्यायाद्रीभावाः घनतुहिनपवनप्रतिग्रहतद्रुमाः न ददति प्रवेशकं

नाथ अहो कुतस्ते यात्रा अनुभव सुभग स्वयं सुरतसुखं रसायनसंनिभम् ॥६६-१॥]

करहो सुद्धसीलस्स [करभः शुद्धशीलस्य] ।

खामा सामा सासुक्कंपा मुहकसणकठिणपरिमल्लिअसुसिणमसिण-

धणजुअलं भुआहि णिरंमिऊं^१

कामाअत्ता पेमुम्मत्ता चलरमंणकंणिररवमुहलरसणिआविह्वसणिआ

इमा ।

घोर्ल्लंवेती केसामेलं वरसुरहिक्कुसुमरअमिलिअमसलमुहलिआ

विसंडुलगसिआ

तुज्जं मुद्धा मग्गालग्गा समसलिलकलिअ करधरिअसिह्लि-

रसणिआ जणेण प्रहासिआ ॥ ६६-२ ॥

[शामा श्यामा श्वासोत्कम्पा कृष्णमुख-कठिण-परिमल्लित्तुसुणमसुणस्तनयुगलं

भुजाभ्यां निरुध्य

कामायत्ता प्रेमोन्मत्ता चल्त्रमणवणनशील्यवसुखररशानिकाविभूषणा इयम् ।

घूर्णयन्ती केशपाशं वरसुरभिकुसुमरजोमिलित्तभ्रमरमुखरिता विरंभुल्लभात्रिका

तव मुग्धा मार्गलमा भ्रमसलिलकलिता करधृतशिथिल-

रशानिका जनेन प्रहासिता ॥ ६६-२ ॥]

पणवो सुद्धसहावस्स [पणवः शुद्धस्वभावस्य] ।

संदो कंदो कुंदच्छाओ सरअघणतुहिनकमलवणकुसुअहरइसिअसिअ-

तणू ससंकककज्जलो

तारो पारावारप्यारो धवलिअजलथलगअणजणसअभुअणअलपरि-

सरप्यसाहिअदिम्मुहो ।

१ पन्थानः. २ अवश्यायाद्रीभावाः. ३ निरुध्य. ४ नितम्ब. ५ प्रतिस्वनवत्. ६ घूर्णयन्ती. ७ तारं.

लोभालोभच्छेभं गंतुं दृढकठिणविभङ्गकलंभलघडणपङ्क्तिवडणवल्हयो
 णरेंद तुहं जसो
 उचुंगो सेभप्पाआरो उअ हरइ परमतिहुअणसिरि मणहरविरइअरइ-
 मंदिरस्स ष संठिओ ॥ ६६-३ ॥

[सान्द्रं विस्तीर्णं कुन्दच्छायं शारदघण-तुहिन-कमलवन-कुमुद-हरइसित-सिततनु
 श्याक्ककरोज्ज्वलम्
 तारं पारावारापारं धवलितबलस्थलमागनजनघतभुवनतलपरिसरप्रसाधित-
 दिक्कुसुखम् ।
 लोकालोकच्छेदं गत्वा दृढकठिणविकटकटाहघटनपरिपतनवलयितं नरेन्द्र तव यशः
 उचुङ्गः श्वेतप्राकारः पश्य हरति परमत्रिभुवनश्रियं मनोहरविरचितरतिमन्दिर-
 स्येव संस्थितः ॥ ६६-३ ॥]

मालावित्तं वेलाणाअत्स [मालावृत्तं वेलनागस्य] ।

अव्वो दूरं दूसंचारो खरअरसिसिरअरिअगिरिगहणगरुअणइणिवह-
 अस्तुहगइवहो समीरणदारुणो
 एत्तो माहो मासो एण्ह पिअअम वस णिवसणकमलरइअधिरमउअ-
 तडिमसुहसभणए सुरालअसंणिहो(हे) ।
 गंगावत्ताहितो रम्मं सिअविहअसमअगअमसिणमअरहरपुलिण-
 सअलजलमणहरं मुणीण्वि वुल्लहं
 सोक्खलागारं मोक्खहारं रम सुहअ हिमअररअहिमहरिणमअधुसिण-
 घणसुरहिपरिमलं णिअंबअलं महं ॥ ६६-४ ॥

[अव्वो दूरं दुःसंचारः खरतरशिशिरभृतगिरिगहनगुरुकनदीनिवहः
 अस्तुसगतिपथः समीरणदारुणः
 एष माघो मास इदानीं प्रियतम वस निवसनकमलरचितस्विरमृदुक-
 तलसुखशयने सुरालयसंनिभे ।
 गङ्गावर्ताद्रम्यं सितविहग-समदगजमसृणमकरगृहपुलिन-
 सकलजलमनोहरं मुनीनामपि कुलंभं
 सोख्यागारं मोक्षद्वारं रमस्व सुभग हिमकरजो-हिम-हरिणमद-धुसृण-वन-
 सुरमिपरिमलं नितम्बतलं मम ॥ ६६-४ ॥]

छन्वीसक्खरअहिअं अं दीसह किंपि रूवअं दीहं ।
 तं दंडअंति अण्णइ पिपीडिआइं पमोत्तूण ॥ ६७ ॥

[यद्द्विशारयक्षराधिकं यद् दृश्यते किमपि रूपकं दीर्घम् ।
 तद्दण्डक इति अण्यते पिपीडिकादि प्रमुच्य ॥ ६७ ॥]

छन्वीसपतिआओ पढमगुरुलहुअगिरंतरा तत्थ ।
तद्वुगुणा सेसाओ परसरिसा पुव्विआ होई ॥ ६८ ॥

[षड्विंशतिः पङ्क्तयः प्रथमगुरुलघुकनिरन्तराः तत्र ।
तद् द्विगुणाः शेषाः परसरिशी पूर्वा भवति ॥ ६८ ॥]

उत्तस्स दोणिण भेआ अइउत्तस्स अ हुवंति चत्तारि ।
एअं दूणं गेअं जाव च्छन्वीसपेरंतं ॥ ६९ ॥

[उक्तस्य द्वौ भेदौ; अत्युक्तस्य च भवन्ति चत्वारः ।
एतद् द्विगुणं ज्ञेयं यावच्छड्विंशतिपर्यन्तम् ॥ ६९ ॥]

सन्वीसा सत्तसआ तह सत्तारहसहस्ससंखाओ ।
वाआलीसं लक्खं तेरहकोडीउ सव्वाओ ॥ (१३५२१७७२६) ॥ ७० ॥

[षड्विंशतिः सप्तशतानि तथा सप्तदशसहस्रसंख्याः ।
द्वाचत्वारिंशलक्ष्णाः त्रयोदशकोटयः सर्वाः ॥ ७० ॥]

जअदेअपिंगला सक्कअम्मि दो च्चिअ जई समिच्छंति ।
मंडव्वभरहकासवसेवल(यव)पमुहा ण इच्छंति ॥ ७१ ॥

[जयदेवपिङ्गलौ संस्कृते द्वावेव यतिं समिच्छन्ति ।
माण्डव्यभरतकाश्यपसैतवप्रमुखा न इच्छन्ति ॥ ७१ ॥]

जहा [यथा]—श्रीहर्षो निपुणः कविरित्यादि ॥ ७१-१ ॥

जहा मऊरस्स [यथा मयूरस्य]—तेजोरूपपरिवैत्यादि ॥ ७१-२ ॥

लहुतअणजुअं परा लोअरा पा इमो दंडओ; सत्तहिं चंडवुट्टी
परेकेकवट्टीअ अणणणवव्वालजीमूअलीलाअरुद्दामसंखुत्तरा ॥ ७२ ॥

[लघु-त्रिमात्र-युगं परे लोदराः पञ्चमात्राः अर्धं दण्डकः; सप्तभिन्नद्वन्द्विः
परतः एकैकवृद्धया अर्ध-अर्धव-व्याल-जीमूत-लीलाकर-उद्दाम-शङ्कोत्तराः ॥ ७२ ॥]

चंडवुट्टी चंदणस्स [चण्डवृष्टिश्चन्दनस्य] ।

णवरिअ समरं पहाअम्मि पारंभिअं तूरपूरंतमेरीद्रीआसुं
मअरहरतरंगस्संवाअसंकासधुज्वंतसेअद्धअच्छत्तमालाडलं ।
अणवरअधिमुक्कपेक्केमाइत्तपज्जत्तणाराअच्चक्कादिणाणाउहं
मअमुइअकरिंदकुअत्थलारुडपाहक्कतिकखासिधेप्यंतमोत्ताहलं ॥ ७२-१ ॥

१ शार्ङ्गलविक्रीडिते द्वादशे वर्गे यतिर्नास्ति । सन्धरायां सप्तमे यतिर्नास्ति । २ पगणैः ३ परस्परामिमुक्क.

[अनन्तरं च समरं प्रभाते प्रारब्धं त्र्यर्घ्यमाणभेरीदरीमासुरं
मकरगृहतरंगसंघातसंकाशधूयमानभेतप्वबच्छत्रमालाकुलम् ।
अनवरतविमुक्तपरस्परामिमुखपर्याप्तनाराचञ्चक्रादिनानायुधं
मदमुदितकरीन्द्रकुम्भस्थलारूढपदातितीक्ष्णसिगृह्यमाणमुक्ताफलम् ॥ ७२-१ ॥]

अण्णो सुद्वसीलस्स [अर्णः शुद्धशीलस्य] ।

विह्लिभघणरोहसोहंतगामोहपञ्चंतसालीफलालुद्धकीलावलीकीलिरे
मणहरणवणीलवोसट्टकंदोट्टकंभंतफुल्लंघंधूलीरभंघारिप ।
कलमकणभ्रमंतकेआरअञ्चंतबुक्कारगोवीकलुग्गीअमुच्छिज्जमाणज्जुप
इअ पिअ सरअम्मि मा वच्च मोत्सूण मं पेच्छ अण्णेवि एए
विसण्णा पहे पंथिआ ॥ ७२-२ ॥

[विफलीकृतघनरोधशोभमानप्रामोघप्रत्यन्तशालिफलाबुञ्चकीरावलीक्रीडाशीले
मनोहरनवनीलविकसितनीलकमलकन्धत्फुल्लन्धयधूलीरजोन्धःकारिते ।
कलमकणभ्रमन्केदारान्त्यन्तबुक्कारगोपीकलोद्गीतमूर्च्छ्यमानर्जुके
इति प्रिय शरदि मा व्रज मुक्त्वा मां प्रेषस्व अन्येयि एते विषण्णाः पथि
पथिकाः ॥ ७२-२ ॥]

अण्णो तस्सेअ [अर्णवस्तस्यैव] ।

पसरिअखरमाकअन्दोलिभासत्थसिज्जन्तपत्तोहसद्दालवाआरिपूरिज्ज-
माणंबरे
दिणअरकरतत्तत्तोह्लुच्चिफिखल्लोलोन्तकोलादिदादुक्खअफख्खोणि-
मुत्थाकसाइल्लुप ।
घणवणद्वदाहइज्जंतवग्घेच्छभल्लुभडोरह्मिस्तत्थणासंतमाअंग-
जूहाउले
पिअअम इअ एरिसे गिमहआलंमि मा वच्च माणेषु थोरत्थणा-
लिंगणुहामसोकखाई मे ॥ ७२-३ ॥

[प्रसूतखरमास्तान्दोलिताश्वत्थक्षीयमाणपत्रौघशब्दवद्वातोल्पूर्यमाणाम्वरे
दिनकरकरतत्तत्तार्द्रपङ्कलोकोलालिदंष्ट्रोत्वातक्षोणीमुस्ताकपायिते ।
घनवनद्वदाहद्वद्वमानव्यामर्षभलोद्भटगलध्वनिर्घ्नस्तनश्चन्मातंगयूयाकुले
प्रियतम इतीदृशे ग्रीष्मकाले मा व्रज, मानय स्थविरस्तनालिङ्गनोद्दामचौख्यानि
मे ॥ ७२-३ ॥]

बालो अङ्गरागणस्स [व्यालोऽङ्गरागणस्य] ।

विअसिअसिअसिअसिबुवारहुमुहारमाअंदमंदुइलिज्जंतगोदीरउहामघोमंगणे
फुलिअवउलअंपआसोअपुण्णाअप मु(भु)अभामोअमत्तालिमाला-
कलुत्तालवाबालकोलाहले ।

अहिणववरविहृमाअंभउभिण्णपालासफुलोहदिप्यंतकंतारवेपंतबोलंत
 पाराअए
 पिअअम इअ एरिसे दारुणे दुण्णिणवारे वसंतम्मि वचंचंति मोत्तुण जे
 कंतिअं ताण कत्तो सुहं ॥ ७२.४ ॥

[विकसितसितसिन्दुवाग्द्रुमोद्दीर्णमाकन्दमन्दोद्भिद्यमानगुन्दलोहामव्योमाङ्गने
 पुण्णितवकुलचम्पकाशोकपुत्रागे मुक्तामोदमचालिमालकलोत्तालवाचाल-
 कोलाहले ।
 अभिनववरनिद्रमाताम्रोद्भिन्नपालाशपुष्पोषवीप्यमानकान्ताववेपमान-
 व्यतिक्रामत्यारावते
 प्रियतम इतीदृशे दारुणे दुर्मिवारे वसन्तं व्रजन्ति मुक्त्वा ये कान्तां तेषां
 कुतः सुखम् ॥ ७२.४ ॥]

जाम्ओ तस्मेअ [जीमूतस्तस्यैव] ।

हरगलगरलालिणीलुप्यलुच्छाअगज्जंतकुम्भीरधाराहरद्धंतचामी-
 अराआरविज्जुज्जले
 मरगअमणिभित्तिसंलगसोवण्णपट्टप्यहापूरिप पुप्फचावस्स गेहेव्व
 अशंतगज्जंतदक्कारवे ।
 विरइअवरपोम्मराइंदणीलुद्धवेइूरखंभच्छिअं तोरणं वासअं सक्कचावं
 गहे पेच्छिअं पंचियो
 ण चलइ मणअंपि हा सामलच्छी पिआ तुंगयोरत्थणी दुक्कं जीवप
 द्दुमेअं णवं पाउसं मुच्छिओ ॥ ७२.५ ॥

[हरगलगरलालिनीलोऽपलोच्छायगर्भकुम्भीरधाराधरध्वान्तचामीकराकारविद्युज्ज्वले
 मरकतमणिभित्तिसंलगसौवर्णपट्टप्रभापूरिते पुष्पचापस्य गेहे इव अत्यन्तगर्भत्-
 दक्कारवे ।
 विरचितवरपद्मरागेन्द्रनीलोर्ध्ववैङ्कर्यस्तम्भभित्तं तोरणं वासवं शक्रचापं नभसि
 प्रेक्ष्य पथिकः
 न चलति मनागपि हा श्यामलाक्षी प्रिया तुङ्गस्थविरस्तनी दुष्करं जीवते
 दृष्ट्वा नवां प्रावृषं मूर्च्छितः ॥ ७२.५ ॥]

लीलाअरो तस्सेअ [लीलाकरस्तस्यैव] ।

पिअअम विरहे तुमे सीअ इदीवरच्छीअ कंतं सुहावेइ णो चंदणं णो
 जलहा सुरुहा(कंदा)वि चंदस्स णो चंदिआ
 ण अ परिमलपूरपूरंतकप्पूरपारीरओ णेअ धीणा ण वेणुज्जणी णेअ
 कामस्स बाणोव्व जो पंचमो पंचमो ।
 ण लहइ पिअ जिहिअं पोम्मिणीपत्तदिज्जंतसेज्जासु णो अंगणुज्जाणए
 णेअ पालेअसीअंमि केलीहरधंतरे
 इअ बहुगुणरम्मरामागणे काम कामेसु गंतूण तं कतिअं जाय
 मत्संति णो सामलंगीअ अंगाई सोअग्गिणा ॥ ७२.६ ॥

[प्रियतम विरहे तव तस्याः इन्दीवराश्याः कामन्ं सुखयति नो चन्दनं नो बलद्रां
 सुविस्तृतापि चन्द्रस्य नो चन्द्रिका
 न च परिमलपूरपूर्वमाणकपूरपारीरजो नैव वीणा न वेणुध्वनिर्नैव कामस्य बाण
 इव यः पञ्चमः पञ्चमः ।
 न लभते प्रिय मित्रां पद्मिनीपत्रदीयमानशय्यासु नो अङ्गनोद्यानके नैव प्रालेयशीते
 केलीशहाभ्यन्तरे
 इति बहुगुणरभ्यगमागणे काम कामयस्व गत्वा तां कान्तां यावत् शुष्यन्ति नो
 श्यामलाङ्ग्या अङ्गानि शोकाग्निना ॥ ७२-६ ॥]

उद्दामो अंगवइस्स [उद्दामोऽङ्गपतेः] ।

पहसमहिमडदृदेहो दढं को गुलगो कुणंतो तणेणत्थप सत्थरे
 थोरकंतच्छिओ णेइ अज्जाहरे जामिणि पंधिओ
 णवरिअ अवरेण थिस्ती णिरुद्धाचलावे महं दंडअं लंघ मा मा करं
 इमं फोड मा मुट्ठिअं ढोवणिं पूर मा भंज रे ।
 अस्तहिअवअणेण अण्णेण मा भण्णिओ डडुडुडुहि चावो ण वप्पेण
 विण्णो तुहं एअमेककमं पडिडिक्काहिं जा गुंदलं
 णिसुणिअकलहं व तं तत्थ गामिल्लुआ मिल्लिअं देति तालोडुअं केवि
 वोक्काईआअंति वग्गंति अण्णे अ अण्फोडमाणा तहिं ॥ ७२-७ ॥
 [× × × × ७२-७ ॥]

संखोत्रि तस्सेअ [शङ्खोपि तस्यैव] ।

पणमिअसुरसिद्धगंधवजक्खोहचूडामणिप्फसविप्यंतपाआरविंद-
 कु(गु)लीणक्खसंस्कंततेल्लोककीरंतवेदंतधुत्तीसअं
 अपरिमिलिअविणिल्लालेत्तग्गणितग्गिडज्जंतकामंगणिम्मु-
 कलल्लभकदेवासुरदामहाराइअकीरमाणप्पलावाउलं ।
 सुबहलरुहिरोहस्सिप्यंतदुप्पेच्छलंबंतदुग्घोदृचम्मंबराबद्धभोईदकंथी-
 विमुच्चंतफुहंतजालावलीभीसणं ।
 इअ पणमह गोरिरुद्धदेहं जरावज्जिअं जणहवीतोअस्सितुत्तमंगं
 जडाजुडसोहंतचंददुद्धल्लंडं सअंभुं सिवं संकरं ॥ ७२-८ ॥
 [प्रगतसुरसिद्धगन्धर्वश्लोचचूडामणिस्यर्शदीप्यमानपादारविन्दाङ्गुलीनस्तसंक्रान्त-
 त्रैलोक्यक्रियमाणवेदान्तस्तुतिशतम्
 अपरिमिलितविनिःसारितनेत्राग्निर्यदग्निदग्मानकामाङ्ग निर्युक्ताक्रोधा-
 क्रियमाणमलापाकुलम् ।
 सुबहलरुधिरौषक्षिप्यमानदुष्प्रेक्ष्यलम्बमानद्विपचर्माम्बराबद्धभोगीन्द्रकाञ्ची-
 विमुच्यमानस्फुटज्ज्वालावलीभीषणम्
 इति प्रगतत गौरीरुद्धार्धदेहं जरावर्जितं जाह्नवीतोयसिक्तोत्तमाङ्गं बटाज्ज-
 शोममानचन्द्रार्धल्लंडं स्वयंभुं शिवं शंकरम् ॥ ७२-८ ॥]

इम चंडबुद्धिपमुहा संखंता दंडभा इमे अट्ट ।

जे उण उत्तरपमुहा ते मालादंडभा सेसा ॥ ७३ ॥

[इति षण्णवृष्टिप्रमुखा शङ्खान्ता दण्डका इमे अट्ट ।

ये पुनरुत्तरप्रमुखास्ते मालादण्डकाः शेषाः ॥ ७३ ॥]

विसमलहुणो पभारा परा लोभरा जत्थ इच्छाह वज्झंति सो

दंडभो चंदबालोत्ति गामेण णिहिट्ठओ ॥ ७४ ॥

[विषमलघुभ्यः पञ्चमात्राः परे लोदरा यत्रेच्छया बध्यन्ते स दण्डकश्चण्डपाल

इति नाम्ना निर्दिष्टः ॥ ७४ ॥]

सो चंदवालो मऊरदेवस्स [चण्डपालो मयूरदेवस्य] ।

कहिमि कलहोभमाणिकसिप्पीविहत्थेण संकुट्टिओ वेट्ठविषेण आलिबओ

कहिमि सिरिखंडकप्पूरकत्थूरिआकुंकुमुप्पणपंकेण एककमो आहओ ।

कहिमि अहिसेअसिगंधुधाराणिराअप्पवाहेण दुराहि एककसो सिंचिओ

कहिमि णडकंत(छत्त)पफफार(फंफाव)वंदेहि सोहग्गास्सराइणा-

मावलीसेसमुच्चारिआ(ओ) ॥ ७३-१ ॥

[कुत्रापि कलबौतमागिन्यशुक्तिव्ययेण संकुट्टितो विष्टिद्वन्देन अलित्ठकः

कुत्रापि श्रीखण्डकपूर्कस्त्रिकाकुङ्कुमोत्पन्नपङ्केन एकैकमाहनः ।

कुत्रापि अभिषेकशुङ्गाम्बुधारासरलप्रवाहेन दुरादेकैकशः सिक्तः

कुत्रापि नटछात्रबन्दिद्वन्दैः सौभाग्यस्यादिनामावलीशेषमुच्चारितः ॥ ७४-१ ॥]

अवरो रज्ज उणस्स [अवरो राजपुत्रस्य] ।

कहिमि चलिअं चलंतेण अण्णे(न्ते)उरं धोरमुत्तावलीहारकेउरकंची-

कलावेहिं शुप्पंतअं

वहलसिरिखंडकप्पूरकत्थूरिआकुंकुमुप्पीलकालाअसु(र)म्मीसचि-

न्निखलपंथेसु खुप्पंतअं ।

धवलधअतोरणच्छत्तचिण्हप्पडाआवलीमंडलभंतघा(रा)लिंदणीलंध-

आरे विसूतंतअं

मुहलचलणेउरुग्घाअझंकारवाहित्तहंसोहमग्गाणुलग्गतछ(थ)कंत-

हेलागईणिगमं ॥ ७४-२ ॥

[कुत्रापि चलितं चलता अन्तःपुरं स्थविरमुक्तावलीहारकेयूरकाञ्चीकल्पैः निरुध्यमानं

बहलश्रीखण्डकपूर्कस्त्रिकाकुङ्कुमोत्पीडकालागरुन्मिश्रपङ्किलपथिषु मजत्

धवलध्वजतोरणच्छत्रचिह्नपताकावलीमण्डलाभ्यन्तगलिन्दनीलान्धकारे स्थितम् ।

मुल्लरचलन्पुगेद्घातसंकारव्याहृत मागानुलगत् हसोप रुध्यमानहेलगतिनिर्गमम्

॥ ७४-२ ॥]

जइ लहुअपभारा परा पुव्वला जं जहिच्छाइ बज्झंति सो दंडओ
सीहविकंतणामो ॥ ७५ ॥

[यदि लघुकपन्नमात्रात्परे पूर्वलाः यद् यथेच्छं बध्यन्ते स दण्डकः सिंहविक्रान्त-
नामा ॥ ७५ ॥]

सीहविकंतो सुदसहावस्स [सिंहविक्रान्तः शुद्धस्वभावस्य] ।

उअ सरअणिस्ताण रमंतो समं बालगोबीहिं राहाइ कण्हो करे पुंजिअं
धूलिपुजं
ललिअउहअहत्येण पच्छाइऊणच्छिवत्ताइं णीओ सअं जाव संकेअ-
केलीपएसं ।
विहलिअकररोहो पलोपर जात्तां पुरो पुण्णिमाअंदबोईं गण्डीवरच्छी
किसंगी
विहसिअ सविलासं पुणो तीअ सो गाढमालिगिओ साअरं चुंविओ
गिअरं रामिओ अ ॥ ७५-१ ॥

[पद्य शरत्रिशायां रममाणः समं बालगोपीभिः राधया कृष्णः करे पुञ्जितं धूलिपुञ्जम
ललितोभयहस्ताभ्यां प्रच्छायाश्लिपत्रे नीतः स्वयं यावत् संकेतकेलीप्रदेशम् ।
विफलितकररोधः प्रलेकयति यावत्तावत् पुरः पूर्णिमाचन्द्रमुखी नवेदीवराभी
कृशाङ्गी विदस्य सविलासं पुनस्तया स गाढमालिङ्गितः सादरं चुम्बितो निर्भरं
रमितश्च ॥ ७५-१ ॥]

लहुगुरुअछभारा दो परा पुव्वला पा जहिच्छाइ बज्झंति सो
दंडओ मेहमालाहिहाणो ॥ ७६ ॥

[लघुगुरुकां पन्नात्री द्वौ परे पूर्वलाः पन्नमात्रा यथेच्छं बध्यन्ते स दण्डको
मेघमालाभिधानः ॥ ७६ ॥]

मेहमाला तस्सेअ [मेघमाला तस्यैव] ।

ण रमइ इलसंदि सुंदरे सिंदुचारे ण दंडोरविधे ण माअंदमंदारपसुं
ण लिअइ बउलओ णो अ आणंगगोरे पिअंगुद्धगोच्छे ण पुण्णा-
अणाओहपसुं ।
ण पिअइ अअरंदं कामभल्लिव्व णो फुल्लिअं मल्लिअं णो असोअं ससो-
आउलंगो
कह णंडइ पिउच्छा छप्पओ पेच्छ कच्छे भरंतो पिअं मालई सा
बसंतम्मि कत्तो ॥ ७६-१ ॥

१ करे कृष्णस्यैव. २ प्रच्छाद्य श्लिभिरेव. ३ यावत् तावत्. ४ रूपं देशी. ५ उपचित. ६ कथ
नदति वेद्यते.

[न रमते दलसान्ध्रे सुन्दरे सिन्दुवारे न पूर्णारविन्दे न माकन्दमन्दारेणु
 न लीयते बकुलाग्रे न च अनङ्गरीरे प्रियंगूर्ध्वगुच्छे न पुत्रागनागीषकेषु ।
 न पिबति मकन्दं काममल्लीमिव न फुडितां मल्लिकां नाशोकं सशोकाकुलाङ्गः
 कथं खिणतं पितृस्वसः षट्पदः प्रेक्षस्व कच्छे स्मरन् प्रियां मालतीं सा वसन्ते
 कुतः ॥ ७६-१ ॥]

सअललहुअछभाराहि पा पुव्वला जत्थ इच्छाइ बज्झंति सो दंडओ
 चंडवेआहिहाणो ॥ ७७ ॥

[सकललघुकवणमात्रात् पञ्चमात्राः पूर्वला यत्र इच्छया बध्यन्ते स दण्डकः ऋण-
 वेगाभिधानः ॥ ७७ ॥]

चण्डवेओ अङ्गारगणस [चण्डवेगो अङ्गारगणस्य] ।

सलिलवहणमिच्छं गथा जाव संकेअण सत्थरं पेच्छिऊणं जुआणं च
 धट्टं च कामारुआण
 कहअंघडिणं कडीपं कुडं पाडिऊणैलिअं हासमीसं रुधंती अ
 भग्गा कडीउंल्लया से ।
 पुणरवि अहिअरोसाव्य रे सा अ मारेइ अत्तंति तो उत्तसंती^१ गओ
 देव्व जेणमिह संताविआहं ।
 इअ बहुविहपआरं सवंती विडं पंसुली लक्खिऊणं सहीप हला एहि
 वच्चाम गेहंति पीआ ॥ ७७-१ ॥

[सलिलवहननिमित्त गता यावत्संकेते सस्तरं प्रेक्ष्य युवानं च धृष्टं च कामायितया
 कैतवघटितेन कट्याः घटं पातयित्वा अलीकं हासमिश्रं रुदन्ती च भग्गा कटिराद्रा
 अस्याः (!) ।
 पुनरप्यधिकरोषेव रे सा च भारयति श्वभूरिति उत्त्रसन्ती गतो देव येनास्मि
 संतापिताहम्
 इति बहुविधप्रकारं शपन्ती विटं पंसुलीं लक्षयित्वा सख्या हला एहि ब्रवामो
 गेहमिति नीता ॥ ७७-१ ॥]

सव्वपा लोअरा जत्थ इच्छाइ बज्झंति सो दंडओ मत्तमाअंगलीलाअरो
 ॥ ७८ ॥

[सर्वे पञ्चमात्रा लोदरा यत्रेच्छया बध्यन्ते स दण्डकः मत्तमात्संगलीलाकरः ॥ ७८ ॥]

मत्तमाअंगलीलाअरो तस्सेअ [मत्तमात्संगलीलाकरन्तस्यैव] ।

१ मकामया. २ कैतवशालनेन. ३ कट्या घटं पातयित्वा. ४ अथावस्व देव्यां. ५ आयातिः. ६ उत्त्रसन्ती.

रत्तभोसिसपेःतलुद्धंघगिदुक्स्तभंतच्छबीहच्छणक्षंतभूओहए
 मुक्तमल्लूअधोकारबुत्तालवेभालघोरहृहासभमंतगिजालाउले ।
 मुक्तककालकावालजडुंतहाहारबुभंतविग्घोहरूसंतजोईज(कु)ले
 एरिसे भीमरूप मसाणे सभा णक्षमाणो सुहं देउ नुम्हाण
 देओ हरो ॥ ७८-१ ॥

[रक्तावसिक्तपर्यन्तलुद्धान्धश्रोत्स्वातान्नाक्षबीभसगृत्त्यद्भूतीवे
 मुक्तमल्लूअधोकारबुत्तालवेतालघोरहृहासभमदमिज्जालाकुले ।
 मुक्तककालकापालिकोत्तिष्ठद्वाहारवोद्धान्तविधौषकथ्यत्योगिकुले
 ईहरो भीमरूपे इमशाने सदा नृत्यन्मुखं ददातु वो देवो हरः ॥ ७८-१ ॥]

लहृगुरु णिरंतरा जहिच्छिआ हुवंति जत्थ दंडओ इमो अणंगसेहरो ॥७९॥

[लघुगुरवो निरन्तरा यथेच्छं भवन्ति यत्र दण्डकोयमनङ्गरोहरः ॥ ७९ ॥]

अणंगसेहरो सुद्धसीलस्स [अनङ्गरोहरः शुद्धशीलस्य] ।

विसालभाललोलघोलमाणकज्जलुज्जलाल्थालिमालिआउलोवसोहिए
 विउद्धमुद्धदुद्धणिद्धपम्हलामलभ्रमंततारदीहरच्छिर(व)त्तकंतए ।
 विसदुसंदकुंदगोच्छसच्छकोमलुद्धसंतदित्तिदंतवंतिकेसरालए
 इमंमि एरिसे मुहारविदए पिपए जो पिआहरं महुव्व सो सउण्णओ
 ॥ ७९-१ ॥

[विशालभाललोलघोलत्कज्जलोच्चलालकालिमालिकाकुलोपशोभिते
 विबुद्धमुग्धदुग्धसिग्धपक्षमलामलभ्रमत्तारदीर्घाक्षिपत्रकान्तके ।
 विकसितसान्द्रकुन्दगुच्छस्यच्छकोमलोलसहीसिदन्तपट्टिकेसरालये
 एतस्मिन्नेताहरो मुखारविन्दके पित्रति यः प्रियाघरं मथिव स सपुण्यः ॥७९-१॥]

सव्वता लहृत्तरा जहिच्छिआ जहिं हुवंति सा इमा असोअपुप्फमंजरिति

॥ ८० ॥

[सर्वे त्रिमात्रा लघूत्तरा यथेच्छं यत्र भवन्ति सेयमशोकपुष्पमञ्जरीति ॥ ८० ॥]

असोअपुप्फमंजरी तरसेअ [अशोकपुष्पमञ्जरी तस्यैव] ।

तिकखखग्गधारमिण्णुणिणवारवारणंदकुंभपीठपत्थरोहुदुग्गमाए
 दीहबाणमिज्जमाणजोहदेहकंडखंडपज्जरंतसोणिपक्कपाणिआए ।
 दोणिणभाअजाअकाअणितरत्तसित्तच्छत्तपुंडरीअमुत्तकेससेवलाए
 एरितीअ सत्तुवाहिणीणईअ मज्झ णाहओ किवाणवीअओ स्समुत्तरेइ
 ॥ ८०-१ ॥

[तीष्णस्वङ्गधाराभिन्नदुर्निवारवारणेन्द्रकुम्भपीठप्रस्तरीषदुर्गमायाम्
दीर्घभागमिथमानयोधदेहकण्डलप्लवङ्गच्छेणितैकपानीयायाम् ।
द्रिभागजातकायनिर्घ्नक्तसिक्तछत्रपुण्डरीकमुक्तकेयशैवलायाम्
ईदृश्यां शत्रुवाहिनीनयां मम नाथः कृपाणद्वितीयः समुत्तरति ॥ ८०-१ ॥]

अइ सव्वचआरगणा अवसाणगुरू तमिणं भणिअं कुसुमत्थरणं ॥ ८१ ॥

[यदि सर्वे अनुमात्रगणाः अवसानगुरवः तदिदं भणितं कुसुमास्तरणम् ॥ ८१ ॥]

कुसुमत्थरणं सुदसहावस्स [कुसुमास्तरणं शुद्धस्वभावस्य] ।

सुपहुत्तसरोअअहंससमूहसमुव्वुअपक्खपरिक्खिअपहिं सआ
दिणणाहफुरंतकरगसहस्सविफंसंविबोहिअअंतरपहिं फुडं ।
भमरेहिं जहिच्छिअअं महुपाणविमोहिअपहिं चलोहिं च्चिरंविअओ
कमलोहिं कओ रजओहसुसोहिअपहिं मअच्छि यिडुसिअओ सरओ
॥ ८१-१ ॥

[मुप्रभूतसरउदकहंससमूहसमुद्रतपक्षपरिहितैः सदा
दिननाथस्फुरत्कगप्रसहस्रविस्पर्शविनोषितान्तैः स्फुटम् ।
भ्रमरैर्येषां मधुपानविमोहितैश्चलैश्चिरमर्षिता
कमलैः कृता रजओघसुरोमितैः मृगाश्चि विभूषिता शरत् ॥ ८१-१ ॥]

सव्वचआरगणाइगुरू णिहणे दुगुरू जइ तं पभणंति भुअंगविलासं ॥ ८२ ॥

[सर्वे चतुर्मात्रा आदिगुरवो निधने द्वौ गुरू यदि सं प्रभणन्ति भुजंगविलासम् ॥ ८२ ॥]

भुअंगविलासो तस्सेअ [भुजङ्गविलासो तस्यैव] ।

वासहरमि वरे कसणाअरुडइडिअधूवसुअंअमणोहरए कमणीए
पीणअणुणअचकलओरथणीअ सअं परिपेह्णिअवच्छअलो रमणीए ।
कोमलबाहुलआद्दवेडिअओ पडिअह्हुंजेत्तविअंसिअए सअणीए
पावइ णिहिअअं हिअअच्छिअअं सहि जो च्चिअ अणुणओ स णरो
रअणीए ॥ ८२-१ ॥

[वासग्रहे वरे कृष्णागरुदग्धधूपसुगन्धमनोहरे कमनीये
पीनघनोन्नतवर्तुल्लधूलस्तन्या स्वयं परिप्रेरितवक्षस्तलो रमण्या ।
कोमलबाहुलतादृढवेष्टितः प्रतिपट्टसुनेत्रवितंतिते शयनीये
प्राप्नोति निद्रा द्वादयेष्वितां सखि य एव पुण्ययुतः स नरो रत्न्याम् ॥ ८२-१]

मुहज्जू पआरा णिवज्झंति जत्तो जहिच्छाह सो दंढओ सीहकीलाहिहाणो
॥ ८३ ॥

[मुखज्वलः पञ्चमात्राः निबध्यन्ते यतो यथेच्छं स दण्डकः सिंहकीलानिभागः ॥ ८३ ॥]

सीहकीलो जोहअस्स [सिंहकीहो योधकस्य] ।

अणतो महंतो अकतोसंतो अणाई अमाई अराई असाई
अजोई असोई अमोई अमोई अकोहो अमोहो अरोहो अखोहो ।
समुत्तुंगवेहो परिच्छिण्णणेहो हआसेसंबाहो तिलोईअ णाहो तए
मोक्खमग्गो
हओसव्वसंगो सुविण्णाअणेओ तुमं देवदेओ महं देउ बोहं समाहिं
च णिच्चं ॥ ८३.१ ॥

[अनन्तो महानकान्तोऽसदन्तः अनादिरमायी अरागी अशायी
अयोगी अशोकी अमोदी अभोगी अक्रोघोऽमोहोऽरोघोऽक्षोभः ।
समुत्तुङ्गदेहः परिच्छिन्नस्नेहो हताशेषनाथो त्रिलोक्या नाथस्त्वया मोक्षमार्गो
हृत्सर्वसंगः सुविज्ञानश्रेयः तव देवदेवो महान्द्रातु ब्रोधं समाधि च नित्यम्
॥ ८३.१ ॥]

सन्वत्तपा लावसाणा णिवज्झंति जत्तो परिल्लं पंमोन्नूण सो दंडओ
कामबाणोत्ति ॥ ८४ ॥

[सर्वत्र पञ्चमात्राः लावसानाः निबध्यन्ते यत्रान्यं प्रमुच्य स दण्डकः
कामबाण इति ॥ ८४ ॥]

कामबाणो वेआलस्स [कामबाणो वेतालस्य] ।

‘ णिच्चं णमो वीअराभा ’ एवमाइत्ति ॥ ८४.१ ॥

[नित्यं नमो वीतराग—एवमादीति ॥ ८४.१]

पंचससारभूए बहुलत्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छंदि उत्ताइविही परिसमत्ता ॥ ८५ ॥

[पञ्चाससारभूते बहुलार्थे लक्ष्यलक्षणविसुद्धे ।
अत्र स्वर्यभूच्छन्दसि उक्तादिविधिः परिसमाप्तः ॥ ८५ ॥]

१ असतामन्नो यतः. २ अशायी. ३ अरोधः. ४ स्नेहविषयाभावान्. ५ हताशेषनाथः. ६ सुविज्ञानश्रेयः.

७ अन्नमं पयणं मुक्खा. ८ उक्तादिविधिः.

२. अर्धसमम् ।

विसमे चलणे तिचआरा । अंतपरंतगुरू सगभास ॥
इह वेअवईअ वरत्ते । दोषअअं जइ बीअचउत्थे ॥ १ ॥

[विषमे चरणे ब्रह्मचतुर्मात्राः । अन्त-पर-अन्तगुरवः सगुरवः ॥
इह वेगवत्याः अपराधैः । दोषकं यदि द्वितीयचतुर्थयोः ॥ १ ॥]

वेअवई अंगारगणस्स [वेगवती अङ्गारगणस्य] ।

कमलं डसिअं तरलेहिं । पेच्छिअ सच्छसरे भसलेहिं ॥
भरिअं पहिण्ण पिआए । घोळिरअं व मुहं अलपहिं ॥ १-१ ॥

[कमलं दक्षित तरलैः । प्रेक्ष्य स्वच्छसरसि भ्रमरैः ।
स्मृतं पथिकेन प्रियायाः । घूर्णनशीलमिव मुखमलकैः ॥ १-१ ॥]

विसमे जइ तत्थ चउत्थओ । तो परगो उवचित्तअमेअं ॥ २ ॥
[विषमे यदि तत्र चतुर्थः । त्रिमात्रः परगः उपचित्रकमेतत् ॥ २ ॥]

उवचित्तअं अ जराभरस्स [उपचित्रकं अजराभरस्य] ।

वंडपिक्कफलोद्धि मअच्छिए । उज्जुअले जुअले उअ कंते ॥
परिमुक्कमले कर्मले अलिणो । तुज्ज मुहे णअणेव्व भमंते ॥ २-१ ॥

[वटपकफलोद्धि मृगाक्षि । ऋजुदले युगली पश्य कान्ते ।
परिमुक्तमले कमले अली । तव मुखे नयने इव भ्रमन्तौ ॥ २-१ ॥]

दोहअरूअसमकमपुव्वो । लहुचगणो जइ सा चलमज्झा ॥ ३ ॥
[दोषकरूपसमक्रमपूर्वः । लघुचतुर्मात्रो यदि सा चलमध्या ॥ ३ ॥]

चलमज्जा लोणुअस्स [चलमध्या लोणुकस्य] ।

पेच्छ पिए धवले ससिधिबे । हरिणैपअंकणअं पडिहाइ ॥
चन्दणअम्बिअए तुह वच्छे । कसण थणेक्कमुहं व विहाइ ॥ ३-१ ॥

[प्रेक्षस्व प्रिये धवले शशिधिम्बे । हरिणपदाङ्कनं प्रतिभाति ।
चन्दनचर्चिते तव वक्षसि । कृष्ण स्तनैकमुखमिव विभाति ॥ ३-१ ॥]

विसमे चलणे उवचित्तअं । दुअविलंबिअअं जइ सेसए ॥
इअ परिसलक्खणसंजुअं । कइअणेहिं कअं हरिणप्पअं ॥ ४ ॥

[विषमे चरणे उपचित्रकम् । द्रुतविलम्बितकं यदि शेषयोः ।
हृतीदशलक्षणसंयुतम् । कविजनैः कृतं हरिणपदम् ॥ ४ ॥]

१ वेगवत्याः. २ वटपकफलोद्धि. ३ ऋजुदले. ४ हे कान्ते कमले अलिनः भ्रमरस्य युगले पश्य. ५ दोषका.
कारस्य यौ समपादौ तत्पूर्वः प्रथमो लघुचगणः. ६ पदाङ्कनं.

हरि[ण]प्पअं दृग्गसीहस्स [हरिणपदं दुर्गसिहस्य] ।

णवकेअहकेसरधूसरे । महुअरे कुसुमम्मि मिलंतओ ॥
हसिओव्व सिएण दुरेहओ । अबुह मा भम रे भमरे तुमं ॥ ४०१ ॥
[नवकेतकीकेसरधूसरे । मधुकरे कुसुमे मिलन् ॥
इसित इव सिनेन द्विरेफः । अबुध मा भ्रम रे भ्रमरे त्वम् ॥ ४०१ ॥]

णिहणोअरंतगुरुचा गं । अत्थ समा हि एकगुरुपुव्वा ॥
चरणा हुवंति इअ जिस्सा । केउमई कईहिं भणिआ सा ॥ ५ ॥
[निधन-उदर-अन्त-गुरवअगुमांत्रा गः । यत्र; समी हि एकगुरुपूर्वौ ॥
चरणौ भवत इति यस्याः । केतुमती कविभिर्भंगिता सा ॥ ५ ॥]

केउमई तस्सेअ [केतुमती तस्यैव] ।

तरलेहिं तारकसणेहिं । सुंदरि जे णिएसिं णअणेहिं ॥
मअरद्धआणुगअरूआ । ते सुहआ जिअंति जिअलोण ॥ ५०१ ॥
[तरलाभ्यां तारकृष्णाभ्याम् । मुन्दरि यान्पश्यति नयनाभ्याम् ।
मकरध्वजानुगतरूपा । ते सुभगा जीवन्ति जीवलोके ॥ ५०१ ॥]

अत्थेदवज्जा पढमे तइज्जे । उवेदवज्जा विदिए चउत्थे ॥
अक्खाणिआ सा भणिआ कईहिं । कुमुद्धए उवजाइमज्जे ॥ ६ ॥
[यत्रेन्द्रवज्रा प्रथमे तृतीये । उपेन्द्रवज्रापि द्वितीये चतुर्थे ॥
आख्यानिकी सा भंगिता कविभिः । कुमुद्वत्या उपजातिमध्ये ॥ ६ ॥]

अक्खाणिआ लोणुअस्स [आख्यानिकी लोणुकस्य] ।

रणं वरं सेचिअए सवग्धं । विसं वरं दुट्ठभुअंगमस्स ॥
वाही धरं दुम्मरणं रणं च । ण वासओ दुज्जणमज्झआरे ॥ ६०१ ॥
[अरण्यं वर सेव्यते सव्याघ्रम् । विपं वरं दुष्टभुजंगमस्य ।
व्याधिर्वरं दुर्मरणं रणं च । न वासो दुर्जनमध्ये ॥ ६०१ ॥]

इमा पलत्ता विवरीअपुव्वा । अक्खाणिअ च्चेअ विवज्जएणं ॥ ७ ॥
[इयं प्रलपिता विपरीतपूर्वा । आख्यानिक्येव विपयंयेण ॥ ७ ॥]

विवरीआक्खाणिआ लल्लिअसहावस्स [विपरीताख्यानिका ललितस्वभावस्य] ।

सचन्दणा णीलमुहा बहूप । गंधंघपुप्फंघअगुंजमाणा ॥
संहति कंदप्पहुप्पवेसे । बज्जंतसंखव्व सिअत्थणा से ॥ ७०१ ॥
[सचन्दनी नीलमूली वध्वाः । गन्धान्घपुष्पंधयगुक्त्वामानौ ॥
शोभेते कन्दर्पप्रभुप्रवेशे । वाद्यमानशङ्खाविव सितस्तनावस्थाः ॥ ७०१ ॥]

सअलसअलउत्तरंतला । चउतगणा गुरुअं च अंतए ॥

तगुलहुमुहगा दुचा जुए । तमवरपत्तमिणं तओ समं ॥ ८ ॥

[सफल-सफल-उत्तर-अन्त-ला । चत्वारिमात्राः गुरुशान्ते ॥

तनु-लहु-मुह-गौ द्वौ चतुर्मासौ युगे । तदपरवक्त्रमिदं ततः समम् ॥ ८ ॥]

अवरपत्तं सुद्धमहावस्स [अपरवक्त्रं शुद्धस्वभावस्य] ।

करिवर भरे मा सरंतए । कमलमुणालवणाइं सीसंए ॥

करिणिकरि णिवेसिआइं ए । भणसु सआ सुहिओध्व को जणो ॥ ८-१ ॥

[करिवर स्म ग मा सरोन्तरे । कमलमृणालब्रलानि कथ्यते ।

करिणीकरे निवेदितानि हे । भण मदा मुवित एव को जनः ॥ ८-१ ॥]

णवर अवरवत्तपाअअंते । अहिअअरेक्कगुरुम्मि फुल्लिअग्गाँ ॥ ९ ॥

[क्वल अपरवक्त्रपादान्ते । अधिकतरंकरुरी पुष्पिताया ॥ ९ ॥]

फुल्लिअग्गा काळिआसस्स [पुष्पिताया कालिदासस्य] ।

अवणअविडओ णईपलासो । पवणवसा धुणिणक्कपणहत्थो ॥

दवदहणविचणणीविआणं । सलिलमिवेस दपेइ पाअघाणं ॥ ९-१ ॥

[भवनतविटपो नदीपलाशः । पवनवदाद्भुतैकपणंहस्तः ।

दवदहनविपन्नजीविताना । सलिलमिवैप ददानि पादपानाम् ॥ ९-१ ॥]

तँत्थाइतइअंजुले परेणं । जुत्ते भद्विराडिआ पलत्ता ॥ १० ॥

[तत्रादि-मृतीय-ऋतुके परेण । युक्ते भद्रविराटिका प्रल्पिता ॥ १० ॥]

भद्विराडिआ अगारगणस्स [भद्रविराटिका अङ्गारगणस्य] ।

संझापणओ णिमीलिअच्छं । देहखं फुरिआहरोट्टुसोइं ॥

गोरीअ वहेइ जो हसंतो । सो रुहो उवणेउ मंगलं वो ॥ १०-१ ॥

[संध्याप्रणतो निमीलिताभं । देहाधं स्फुरिताधरोट्टुदोभम् ॥

गौर्याः वहति यो हसन् । स रुद्र उपनयतु वो मङ्गलम् ॥ १०-१ ॥]

पंचता लहुत्तरा गुरुअं च । समेसु उज्जुआहिआ मई जरा(वा)ईं ॥ ११ ॥

[पञ्च त्रिमात्रा लघुत्तरा गुरुद्वयं च । समयोः ऋजुकाधिकाः मती यथाविः ॥ ११ ॥]

जर(व)मई कलाणुराअस्स [यवमती कलानुरागस्य] ।

मत्तहत्थिपाअपीढपेळ्ळिआइं । कलंकपंकभीअजीअमेळ्ळिआइं ॥

सामिअण्यसाअजाअणीरिणाइं । भडाण जीविआइं कि गआइं

ताइं ॥ ११-१ ॥

१ स्वर. २ कथ्यते; इष्टस्मरणं दुःखप्रवेकभवति. ३ पुष्पिताया. ४ पुष्पितायायाम्. ५ मृतीयकवी.

६ ईश्वर्या. ७ त्यक्तानि. ८ अनृणानि.

[मच्छस्तिपादपीठप्रेरितानि । कलङ्कपङ्कभीतजीवत्ववतानि ॥
स्वामिप्रसादजातनिर्भ्रानि । भटानां जीवितानि किं गतानि तानि ! ॥ ११-१ ॥]

मई जरा(वा)इआ कमुक्कमेण जत्थ । छप्पभावली कइहिं सा पलत्ता ॥१२॥

[मती यवादिः क्रमोक्कमेण यत्र । षट्पदावली कविभिः सा प्रकृषिता ॥ १२ ॥]

छप्पभावली दुग्गसत्तिस्स [षट्पदावली दुर्गशकेः] ।

मणिप्पहा-णहोह-केसरुल्लुपहिं । लक्खणंकिअंगुलीदल्लुपहिं ॥
धरित्तिदेव्वअव्व मच्चमाणिअव्व । मुद्धिए विहासि पाअपंकपहिं ॥१२-१॥

[मणिप्रभनस्त्रीषकेसरकवद्भिः । लक्षणाङ्किताङ्गुलीदलवद्भिः ॥
धरित्रीदेवतेव मर्त्यमानितेव । मुग्धिके विभासि पादपङ्कजैः ॥ १२-१ ॥]

पदमतइअए गीई बीअचउत्थंमि खंधओ जीए ।

सअललहृअणिहणगुरू सिहत्ति सा उक्कमेण भणिआ खंजा ॥ १३ ॥

[प्रथमनृतीययोगीतिः द्वितीयचतुर्थयोः स्कन्धको यस्याः ।
सकललघुनिघनगुरुः शिखेति सा व्युत्क्रमेण भणिता सजा ॥ १३ ॥]

सिहा सुद्धसहावस्स [शिखा शुद्धस्वभावस्य] ।

कमलवणसरसपसरिअरअपरिमलमिलिअभसलउल्लमुहलो
मुहलसिअचिहअविल्लुअकुचलअदलकसणसअलसरवरणिअरो ।
णिअरपरिगलिअतरुवरसकुसुमपहखलणविमणपहिअजणो
पहिअजण गमणगअमण भण पिअअम कमिह ण तवइ णवर
सरओ ॥ १३-१ ॥

[कमलवनसरसप्रसृतरजःपरिमलमिलितभ्रमरकुलमुखरा
मुखरसितविहगविल्लुलितकुवलयदलकृष्णसकलसरोवरनिकरा ।
निकरपरिगलिततरुवरसकुसुमपथस्खलनविमनःपथिकजना
पथिकजनं गमनगतमनसं भण प्रियतम कमिह न तपति केवलं शरत् ॥ १३-१ ॥]

अहवा अण्णस्स [अथवा अन्यस्य] ।

खणपसरिअहरगलगरलकसणघणघडणजणिअरणरणभं
णिअवइअचिहगुणसुमरणपरिगलिअचिरहिजणगुरुसुहपसरं ।
णवरिअ सिअमणहरकुडअमअणघणसुरहिकुसुमवणगहर्ण
सेवइ घणसमअस(म)चिरअमिह तुह पइ वरिं सअलपरिअण
सुअणो ॥ १३-२ ॥

[क्षणप्रसृतहरगलगरलकृष्णधनघटनाज्ञनितरणरणकम्
निजदयितविविधगुणस्मरणपरिगलितविरहिनगुणसुप्रसरम् ।

केवलं सितमनोहरकुटजमदनचनसुरमिकुसुमवनगहनम् ।

शपति घनसमयमविरतमिह तव प्रभो वैरी सकलपरिजनशून्यः ॥ १३.२ ॥]

खंजा अङ्गारगणस्स [खञ्जा अङ्गारगणस्य] ।

गरुभणवसअलजलहरपउरवहुतलिबडणपडिअमहिहरसिरो
विउलगअणतलपसरिअसुरधणुपरिअमिररुहरदिअणिवहो ।
सुहिअसिहिउलकअकलअलविरहिजणजणिअअइदुसहरणरणओ
इअपिअअमगम(ण)गअमणअणकमिहणखलइपढमघण-
समओ ॥ १३.३ ॥

[गुरुकनवसजलजलधरप्रचुरबहुतडित्पातपतितमहीधगशिराः

विपुलगगनतलप्रवृत्तसुरवट्टुःपरिअमणशीलकचिराद्वजनिवइः ।

सुखितशिखिकुलकृतकलकलविरहिनजननितातिट्टुःसरणरणकः

इति प्रियतमगमनगतमनः भणकमिह न स्वल्पति प्रथमघनसमयः ॥ १३.३ ॥]

अइवा अणस्स [अथवा अन्यस्य] ।

हरइणवसरसविअलिअमणहरवरकुसुमसुरहिरअणिअरवहो
कलकणिरभमिरअमरउलवहलथिरमहुररवणिअगमुहलो ।
मअमुइअतरुणपरहुअघणकलअलभरिअसअलदिअ(स)णहविवरो
विरहिअणहिअअमचिरअपसरिअमहुसमअस्तिसिरसुहपवणो ॥ १३.४ ॥

[हरति नवसरसविगलितमनोहरवरकुसुमसुरभिरजोनिकरवइः

कलकवणितभ्रान्तभ्रमरकुलबहलस्थिरमधुररवनिकरमुखरः ।

मदमुदिततरुणपरभृतघनकलकलभृतसकलदिशानभोविवरः

विरहिनहृदयमविरतप्रवृत्तमधुसमयादिशिरसुखपवनः ॥ १३.४ ॥]

पंचंससारहूप बहुलत्थे लक्खलक्खणविसुद्धे ।

एत्थ सअंभुच्छंदे अद्धसमं परिसमत्तमिणं ॥ १४ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।

अत्र स्वयंभूच्छन्दस्ति अर्धममं परिसमाप्तमिदम् ॥ १४ ॥]

३. प्राकृतसारः ।

रसचा परोरपरवंकः । पगुणपरमज्झगा गुरू ॥
 पुव्वतइअगदुळा सगुरू । जइ णंदिणी णिहणअम्मि उग्गआ ॥ १ ॥
 [पद चतुर्मात्राः पर-उत्तर-पर-वक्राः । प्रगुण-पर-मध्य-गाः गुरुः ।
 पूर्ववृत्तीयगी द्वौ षण्मात्री मगुरू । यदि नन्दिनी निचने उव्वता ॥ १ ॥]

उग्गआ अम्मुअस्स [उव्वता अट्टतस्य] ।

भुवणाहियं विमलतेअ- । मत्तणुअमणुत्तमं विहुं ॥
 मुक्कसअलपसुपासमलं । परमं पुराणपुरिसं णमं त्विचं ॥ १-१ ॥
 [भुवनाधिपं विमलतेजसं । अतनुकमनुत्तमं विशुम् ।
 मुक्कसकल्पशुपाशमलं । परमं पुराणपुरुषं नमामि शिवम् ॥ १-१ ॥]

तइअक्खरं सह परेण । तइअचरणम्मि जुज्जए ॥
 तं भणंति किर सोरइअं । समदु(मु)ग्गआइ जइ सेसलक्खणं ॥ २ ॥
 [तृतीयाक्षरं सह परेण । तृतीयचरणे युज्यते ।
 तद्वर्णन्ति किल सौरभकं । ममभुव्वतया यदि शेषलक्षणम् ॥ २ ॥]

सोरइअं इसइल्लस्स [सौरभक विपथरस्य] ।

छणचंदयियसरिसेण । समहुर[स]संगंगधिणा ॥
 कोमलेण कमलेण च नं । अहिअं चिहासि षअणेण मुद्धिए ॥ २-१ ॥]
 [क्षणचन्द्रयिम्बसदृशेन । समधुरससंगगन्धिना ।
 कोमलेन कमलेनेव त्वं । अधिकं विभासि वदनेन मुग्धिके ॥ २-१ ॥]

जइ उग्गआइ पमुहंमि । तइअचरणस्स छल्लुहू ॥
 सअल्लणिउणज्जणसंगहिअं । इणमो मुणेह ललिअस्स लक्खणं ॥ ३ ॥
 [यद्युक्तायाः प्रमुले । तृतीयचरणस्य षट् लक्षवः ॥
 सकलनिपुणजनसंगृहीतं । एतज्जानीहि ललितस्व लक्षणम् ॥ ३ ॥]

ललिअं कल्लणुराअस्स [ललितं कलानुरागस्य] ।

अरविदस्संदमअरंव- । भमिरभमरंघआरिअं ॥
 विमलबहल्लसलिलग्घविअं । कमलाअरं विसइ वारणाहिरो(सो) ॥ ३-१ ॥
 [अरविन्द्रसान्द्रमकरन्द । भ्रमणशीलभ्रमराण्वकारितम् ॥
 विमलबहल्लसलिलपूर्णे । कमलाकरं विशति वारणाधिपः ॥ ३-१ ॥]

गच्छो चा परमज्ज्ञपुन्वेदोतगुरुञ्जू । पञ्चुअं उरमुहलं, वसुञ्जुणो गं ।
दसलहु गुरु दुर्लगा । पञ्चुविअमिह सअलकईहिं णिवद्धं ॥ ४ ॥

[गः वप्मात्रः षतुनौत्राः पर-मध्य-पूर्व-द्वि-अन्त-गुरु-ऋजवः ।

पम्बमात्रयुगं उदर-मुख-लं, वसु-ऋजवो गः ॥

दशलधु-गुरु-द्विलगौ । प्रचुपितमिह सकलकविभिर्निबद्धम् ॥ ४ ॥]

पञ्चुविअं उम्भटस्स [प्रचुपितमुद्गतस्य] ।

वासारत्तसमप्पिओ णिरणंअरूओ । पडओव्व सअलमेहपुंजसोहो ॥
कुणए असइहिएप । वहल्लरअणितमणिअरो गुरुतोसं ॥ ४-१ ॥

[वर्षारात्रवमर्पितो निरन्वयरूपः । पटक इव सकलमेघपुञ्जशोभः ॥

करोति अमतीहृदये । वहल्लरजनितमोनिक्के गुरुतोपम ॥ ४-१ ॥]

पअं चेअ भणंति वा उअत्थिअउउवं । दुगुणे तइअकमंमि वडुमाणं ॥ ५ ॥

[एवं चैव भणन्ति वा उपस्थितपूर्वं । द्विगुणं तृतीये कृते वर्धमानम् ॥ ५ ॥]

वडुमाणं रविवापस्स [वर्धमानं रविवप्रस्य] ।

मुद्धं सोम्मसहावअं समप्पिअच्चित्तं । णिहुअं ललहविलासिणीविअहुं ।

अमअरसगुरुअअं णिहुअंमहुरलविरं । घरघरिणिस्सुरअमुवलम्भइ
कत्तो ॥ ५-१ ॥

[शुद्धं सौम्यस्वभाव समर्पितचित्तं । निश्चत लटप्रविलासिनीविदग्धम् ॥

अमृतसरगुक्क निश्चतमधुरलपनशीलं । ग्रहरहिणीसुरतमुपलभ्यते कुतः ॥ ५-१ ॥]

चां दोतोउरगा गुरू तइज्जअपाए । अवरं पञ्चुविअलक्खणं असेसं ।

सा मुद्धविराडिआ तहिं । जइ पढमगणविरइ आविसहं तं ॥ ६ ॥

[षतुनौत्राः द्वि-अन्त-उदर-गाः गुरुस्तृतीयपादे । अपरं प्रचुपितलक्षणमशेषम् ।

या शुद्धविराटिका तत्र । यदि प्रथमगणविरतिः आविषहं तत् ॥ ६ ॥]

मुद्धविराडिआ मुद्धसोलस्स [शुद्धविराटिका शुद्धशीलस्य] ।

हत्थारोविअरुंदचंदविबकवोले । गुणसंभ[र]णगलंतशाहधारे ॥

थोरत्थणि भज्जखामिप । परिभिंससि सससि भण कस्स कए णं ॥ ६-१ ॥

[इस्तारोपितवित्तुतचन्द्रबिम्बकपोले । गुणसंस्मरणगलद्वाध्यधारे ॥

स्थूलस्तनि क्षाममध्यके । परिमृशसि श्वसिति भण कए कृते ननु ॥ ६-१ ॥]

आविसहं ललिअसहावस्स [आतृषभं ललितस्वभावस्य] ।

दुक्खे दुक्खिअअओ सुहम्मि वडुअसोक्खो ।

हरिणो जह समवडुअम्मि चंये ॥

चंदस्स तहा ण तेत्तिअं । परिहरइ णिअअपइइं किमणुंज्जु ॥ ६-२ ॥

१ इति पूर्वार्थम्, २ भट्टो लयः, ३ इी ली गी, ४ प्रचुपितम्, ५ निरन्वयरूपः असंबद्धस्वरूपः पटक इव,

६ प्रचुपितमुपस्थितपूर्वम्, ७ निश्चतमनुत्कटम्, ८ वगणः तत्र द्विगुणान्तमुगर्भमध्यगुरुर्गुरुबस्तृतीये पादे, ९ परिमृशसि श्वसिति, १० अमृतः.

[दुःखे दुःखितो मुन्ये वर्धितसौख्यः । हरिणो यथा समवर्धिते चन्द्रे ।
चन्द्रस्य तथा न तावत् । परिहरति निजकप्रकृति किमनृतुः ॥ ६०२ ॥]

चत्तारि अंसभा पाभे दोदोअक्खरसंजुआ ।
लह्हुअं पाँइवण्णादो तं सिलोअस्स लक्खणं ॥ ७ ॥

[चत्वारोऽशकाः पादे द्विद्वि-अक्षरमंयुताः ।
लघुकं नादिवर्णात् तच्छ्लोकस्य लक्षणम् ॥ ७ ॥]

मिन्धोओ लह्हुअस्स [श्लोकः छद्दलस्य] ।

चंद्विंबं व्य कंतिहं पुंडरीअं व्य कोमलं ।
सव्यलोअं सुहावेअं मुहं ते केण णिम्मिअं ॥ ७०१ ॥

[चन्द्रविम्बमिव कान्तिमन् पुण्डरीकमिव कोमलम् ।
सर्वलोकं मुष्ययितुं मुष्यं ते फेन निर्मितम् ॥ ७०१ ॥]

पञ्चमं लं तिगं वत्तं सुवत्तं सत्तमे अ ले ।
समपाए पुणो पच्छा पच्छावत्तं विवज्जाए ॥ ८ ॥

[पञ्चमं लं त्रयो गाः वक्त्रं सुवक्त्रं सप्तमे च ले ।
समपादे पुनः पथ्या पथ्यावक्त्रं विपर्यये ॥ ८ ॥]

वत्तं विअट्टस्स [वक्त्रं विदग्धस्य] ।

सव्वविग्गाहणेओरा पत्ता कंड(ण्ह)ज्जुणा कण्णं ।
धरिआ तेण ते दे(दो)वि एअं तं मांणअं जाणं ॥ ८०१ ॥

[सर्वविग्रहनेनारी प्राप्ती कृष्णाजुनी कर्णम् ।
धृती तेन ते द्वावपि एतत्तन्मानकं जातम् ॥ ८०१ ॥]

सुवत्त सुहडराअस्स [सुवक्त्रं सुभग्नाजस्य] ।

एअं कामस्स अंगअं कअं स(म)सी पिणाइणा ।
वेंति अच्छीसु कामिणी तेण कज्जेण कज्जलं ॥ ८०२ ॥

[एतत्कामस्याङ्गकं कृतं मयी विनाकिना ।
ददत्यक्षिपु कामिन्यस्तेन कारणेन कज्जलम् ॥ ८०२ ॥]

पच्छा सुदसहावस्स [पथ्या शुद्धस्वभावस्य] ।

अघणेअं ससी जाव कलंकं किर झिज्जाए ।
ताय तं तारिस्सं चेअ को णास्सेह पुराकअं ॥ ८०३ ॥

[अपनेतुं शशी यावत्कलङ्कं किल क्षीयते ।
तावत्स तादृश एव; को नाशयति पुराकृतम् ॥ ८०३ ॥]

पच्छावत्तं चंदराअस्स [पथ्यावक्त्रं चन्द्रराजस्य] ।

पसो तुज्ज सुहच्छवि खंदो खंदाभणं काउं ॥
जाअं णवर लंछणं अहिअं पुण्णमासीए ॥ ८४ ॥

[प्राप्तस्तव सुवच्छवि चन्द्रक्षान्द्रायणं कृत्वा ।
जातं केवलं लच्छनं भविकं पूर्णमास्याम् ॥ ८४ ॥]

वत्तं तमेव चवला सागरा अइ लत्तअं ।
वत्तं अ होइ चवलापच्छाप सुमणोहरं ॥ ९ ॥

[वृत्तं तदेव चपला सागराद्यदि लज्जयम् ।
वृत्तं भवति चपलापथ्यायाः सुमणोहरम् ॥ ९ ॥]

चवलापच्छा छइल्लाण [चपलापथ्या छइल्लानाम्] ।

चंदणं चंदकिरणा कप्पूरं मलयानिला ।
ता सुहावेति हिअअं जा पासे पिअमाणुसं ॥ ९१ ॥

[चन्दनं चन्द्रकिरणाः कर्पूरं मलयानिलाः ।
तावत्सुलभन्ति हृदयं यावत्पार्श्वं प्रियमनुष्यः ॥ ९१ ॥]

सेअेवमएण विउला चउभेआ, पिंगलस्स अट्टुक्किहा ।
तिस्सा परिवाडीए को सक्कइ लक्खणं काठं ॥ १० ॥

[सैतवमतेन विपुला चतुर्भेदा, पिङ्गलस्य अट्टुक्किहा ।
तस्याः परिपाठ्या कः शक्नोति लक्षणं कर्तुम् ॥ १० ॥]

अट्टुक्कु(क्ख)राई पढमे बारह वीअंमि सोरहं तइए ।
वीस चउत्ये पाए पअचउरुद्धं इमं भणिअं ॥ ११ ॥

[अष्टाक्षराणि प्रथमे द्वादश द्वितीये षोडश तृतीये ।
विंशतिश्चतुर्थे पादे पदचतुर्मुखमिदं भणितम् ॥ ११ ॥]

पअचउरुद्धं ललहसहावस्स [पदचतुर्मुखं कलितस्वभावस्य] ।

संपुण्णचंदवअणा । विणिहणीलुप्यललोलोअणा ॥
जस्स थोरथणिआ धणिआ छंदाणुवत्तिणी ।
अच्छेउ जत्थ तत्थ सलहं(हलं)च्चिअ तस्स णवरि जीविअं ॥ ११-१ ॥

[संपूर्णचन्द्रवदना । विनिद्रनीलोत्पललोळोचना ॥
यस्य स्थूलस्तनी गृहिणी छन्दानुवर्तिनी ।
अस्तु यत्र तत्र सफलमेव तस्य केवलं जीवितम् ॥ ११-१ ॥]

सव्वाइं उज्जुआइं दो दो वंकाइं जत्थ पसुहम्मि ।
पसो पर्च्छावीहू; आवीहू जस्स णिहणम्मि ॥ १२ ॥

१ सागरादाश्चतुष्टयाहलुभयं भवति. २ सैतव. ३ विपुलायाः. ४ परिपाठ्या परंपरया. ५ भास्ताम्.
६ पथ्यापीठः.

[सर्वाणि क्लृप्ताणि द्वे द्वे बन्धे यत्र प्रसुप्ते ।
एव पथ्यापीडः भापीडो यस्य निबन्धे ॥ १२ ॥]

पच्छात्रीहृ लल्लुअस्स [पथ्यापीडः लल्लकस्य] ।

एण्हि तइ मह कअ- । माअट्टिअतरुणिमणपसर ॥
अणे विरइअरइसुहमसरिसगुण ।
बुक्खं पिअ दूरसिअबहुविहललिअमणिअरव ॥ १२-१ ॥
[इदानीं त्वया मम कृतं । आकृष्टतरुणीमनःप्रसर ॥
अङ्गे विरचितरतिसुखं अशदशगुण ।
दुःखं प्रिय दर्शितबहुविधललितमणितरव ॥ १२-१ ॥]

आत्रीहृ तस्सेअ [भापीडः तस्यैव] ।

सहि रइसुहसारो । सअलभुअणकअपरिओसो ॥
दूरसिअबहुविहतरुणिहिअअराओ ।
सहइ मह पअडविहगुणसअसुहअ बंतो ॥ १२-२ ॥
[सखि रतिमुखसारः । सकलभुवनकृतपरितोषः ।
दर्शितबहुविधतरुणीहृदयरगः ।
शोभते मम प्रकटविविधगुणशतसुभगः कान्तः ॥ १२-२ ॥]

पढमो बीएण समं पणहट्टइ मंजरी एसा ।
तइएण समं लवली परेण सह अमअधारेत्ति ॥ १३ ॥
[प्रथमो द्वितीयेन समः परिवर्त्यते (?) मञ्जरी एसा ।
तृतीयेन समः लवली; परेण सह अमृतधारा इति ॥ १३ ॥]

मंजरी अंगारगणस्स [मञ्जरी अङ्गारगणस्य] ।

फैलिणिकुसुमवररअगोरे । य(ध)णधणहरवट्टे ॥
उअह घडिअपिअअमणहवअमग्गो ।
लहइ कणअकलसडविअणवकिस्सलअसोहं ॥ १३-१ ॥
[प्रियंगु-कुसुमवररजोगोरे । रहिणीस्तनभरपट्टे ।
पश्यत घटितप्रियतमनखपदमार्गः ।
लभते कनककलशस्थापितनवकिस्सलयशोभाम् ॥ १३-१ ॥]

लवली सुदमहावस्स [लवली शुद्धस्वभावस्य] ।

धवलकमलपरिमल्लुअत्ता । कणरुणिअजणिअजणमणपरिओसा ॥
कुसुमरअविलिअत्ता । भण कमिह ण हरइ सरअपमुइअमसलाली ॥ १३-२ ॥
[धवलकमलपरिमल्लुअत्ता । कणरुणितजनितजनननःपरितोषा ।
कुसुमरजोविलिस्ता । भण कमिह न हरति शरत्प्रभुदितभ्रमरालिः ॥ १३-२ ॥]

१ भापीड एव यत्र प्रथमः पादः द्वितीयेन सह प्रवर्तते. २ प्रियंगुः.

अमअधारा तस्सेअ [अमृतधारा तस्यैव] ।

मणमणिअकणअरसणाणं । सललितअथरहरिअधणअजुअलार्णं ॥

मुणिमवि हरइ उअ तह कइ कइ वि तरुणीणं ।

विसमरअधिलासो ॥ १३-३ ॥

[मणमणितकनकरशानानां । सललितकम्पितस्तनयुगालानाम् ।

मुनिमपि हरति पश्य तथा कथंकथमपि तरुणीनां । विषमरतविलासः ॥ १३-३ ॥]

पंचंससारहूण बहु[ल]त्थे लक्ष्यलक्षणविसुद्धे ।

एत्थ सअंभुच्छंदे पाउअसारो परिसमतो ॥ १४ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविसुद्धे ।

अत्र स्वयंभूच्छन्दसि प्राकृतसारः परिसमाप्तः ॥ १४ ॥]

४ उत्साहादीनि ।

ओ पाउअस्स सारो तस्स मए लक्खलक्खणं सिट्ठं ।
एत्ताहे अबहंसे साहिज्जंतं गिस्सामेह ॥ १ ॥
इहिआरा बिंदुजुआ पआवसाणम्मि जह हुवंति लहू ।
तह कत्थवि छंदवसा काअन्वा उहुहआरा वि ॥ २ ॥

[यः प्राकृतस्य सारः तस्य मया लक्ष्यलक्षणं शिष्टम् ।
अधुना अपभ्रंशे कथ्यमानं निशामयत ॥ १ ॥
इहि-कारा बिन्दुयुताः पदावसाने यथा भवन्ति लघवः ।
तथा कुत्रापि छन्दोवशात् कर्तव्या उहुह-कारा अपि ॥ २ ॥]

उआरो बिंदुजुओ पआवसाणम्मि लहू । चउमुहस्स जहा—[उकारो बिन्दुयुतः पदावसाने लघुः ।
चतुर्मुखस्य यथा—]

हउँ अज्जुणु तुम्ह एउ रणु ॥ २-१ ॥

[अहमर्जुनो, यूयम्, एतद्रणम् ॥ २-१ ॥]

हुआरो तस्सेअ [हुकारः तस्यैव] ।

को महुँ जीअंतहुँ गेह धणु ॥ २-२ ॥

[को मम जीवतो नयति धनुः ॥ २-२ ॥]

हआरो तस्सेअ [हकारः तस्यैव] ।

गिअणामपआसहं । सुरहं सआसहं ॥ २-३ ॥

[निजनामप्रकाशानाम् । सुराणा सकाशानाम् ॥ २-३ ॥]

बिण्णिवि एओ सुद्धा पआवसाणम्मि जह हुवंति लहू ।

आईमज्झंते वा वंजणमिस्सा तह च्चेअ ॥ ३ ॥

[द्वावपि ए-ओ शुद्धौ पदावसाने यथा भवतः लघुः ।

आदिमध्यान्तेषु वा व्यञ्जनमिर्शौ तथा चैव ॥ ३ ॥]

जेँ तेँ केँ वि पुत्तिपेँ वेँति पइं । तेहिँ करेज्जसु रज्ज ॥

जोँ सोँ कोँवि सुहउ वि डेण्ढणओँ ।

तहोँ सिरेँ णिवडउ वज्ज ॥ ३-१ ॥

[ये ते केपि पुत्रिके ददति दुग्धं । तैः कुरुष्व राज्यम् ॥

योसौ कोपि शुभ्रगोपि शून्यः । तस्य शिरसि निपतन् वज्रः ॥ ३-१ ॥]

१ पदावसाने. २ हिं at the end of a word is usually short, except at the end of a Pāda. It is not shown as short here and elsewhere in this book.

छन्वा उरगा दुवासला तद्दभयं चमन्ति ।
कङ्कणो उच्छाहलकखणं एरिसं भणन्ति ॥ ४ ॥

[षट् चतुर्मात्राः उदर-गौ द्विपार्श्वलौ तृतीयपञ्चमाविति ।
कवयः उत्साहलक्षणमीदृशं भणन्ति ॥ ४ ॥]

उच्छाहो धुत्तस्त [उत्साहो धूर्तस्य] ।

समुद्धे तमहारि बीर सरवम्भिभंगवंग
पहरन्ति सरोसरहसउच्छल्लिभउत्तमंग ।
उत्थल्लिभमंडलगापुणरुत्तदिष्णघाभ
जे ते मरणैकचित्त सुमरंत पदुष्यसाभ ॥ ४-१ ॥

[संमुखे...वीराः शरवर्मितामोपाङ्गाः
प्रहरन्ति सरोपसरभसोच्छलितोत्तमाङ्गाः ।
उच्छलितमण्डलाप्रपुनरुत्तदत्तपाताः
ये ते मरणैकचित्ताः स्मृत्वा प्रमुपसादम् ॥ ४-१ ॥]

चोद्दहपदमतद्दभ[च]रणे । बारह बीअचउत्थे ॥
दुवह [अ]लकखण एत्तलउ । होइ अवहंसस्तथे ॥ ५ ॥

[चतुर्दश प्रथमतृतीयचरणयोः । द्वादश द्वितीयचतुर्थयोः ॥
द्विपथकलक्षणमेतावन्मात्रं । भवति अपभ्रंशशाब्दे ॥ ५ ॥]

दुवहउ जहा [द्विपथको यथा] ।

अम्मिअ करह दुसीलभउ । णीरिउ किंपि ण खाइ ॥
का वि मरुत्थलवेह्लिलिअ । तेँ हौ कारणे विहाइ ॥ ५-१ ॥
[अम्ब ! करभो दुःशीलकः । दत्तं किमपि न खादति ॥
कापि मरुत्थलवल्लरिका । तस्याः कारणे विधीदति ॥ ५-१ ॥]

तहा अ माउरदेवस्त [तथा च मातृदेवस्य] ।

लञ्जउ मित्त भण(म)न्तेण । रअणाअ[ह] चंदेण ॥
जो सि(शि)जंते सि(शि)ज्जइ वि । तह भरइ भरंतेण ॥ ५-२ ॥

[लञ्जं मित्रं भ्रमता । रत्नाकरभन्द्रेण ॥
यः क्षीयमाणे क्षीयतेपि । तथा भ्रियते भ्रियमाणेन ॥ ५-२ ॥]

तेरह पदमतद्दभपए । बारह बीअचउत्थे ॥
उवदुवहअलकखणमिणं । होइ अवहंसस्तथे ॥ ६ ॥

[त्रयोदश प्रथमतृतीयपादयोः । द्वादश द्वितीयचतुर्थयोः ॥
उपदोहकलक्षणमिदं । भवति अपभ्रंशशाब्दे ॥ ६ ॥]

उवदुवहअं धणदेवस्स [उपदोहकं धनदेवस्य] ।

वच्चु(बु)रवणसंतोसिआ । सुह अच्छंत थलीहिं ॥
 दक्खारसु चक्ख्खाविआ । कहिं पाडिअउ थलीहिं ॥ ६०१ ॥
 [वच्चुर-वनसंतोषिताः । सुखं तिष्ठन्तः स्थलीषु ॥
 द्राक्षारसं स्वादिताः । कुत्र × × × × × × ॥ ६०१ ॥]

वारह विसमे चलणे । चोदह पुण सेसएँ होंति ।
 जाणिज्जुह परिसअं । अवदुवह[अ]स्स लक्खणत्ति ॥ ७ ॥
 [द्वादश विषमचरणयोः । चतुर्विंश पुनः शेषयोः भवन्ति ।
 शायतामेतारक्षं । अवदोहकस्य लक्षणमिति ॥ ७ ॥]

अवदुवहउ अज्जदेवस्स [अवदोहकः आर्यदेवस्य] ।

काँईं करउँ हउँ माय । पिउ ण गणह लग्गी पाय ॥
 मण्णु धरँतेहोँ जाह । कढिण उत्तरंग भणाह ॥ ७०२ ॥
 [किं करोम्यहं मातः । प्रियो न गणयति लग्गां पादे ॥
 मन्युं धारयन्त्यां याति । कठिना उत्तरंगा (इति) भणति ॥ ७०२ ॥]

पंच चलणा सव्व मत्ताए । ति चभारा तत्थ समे ।
 पपचदा क्रमेणावसेसए ॥
 ण सुहलंतसमत्तगुरु । अपुरिमाण विसमाण तइअए ॥ ८ ॥
 [पञ्च चरणाः सर्वे मात्रायाः । त्रयश्चतुर्मात्रास्तत्र समयोः ।
 पञ्चमात्र-पञ्चमात्र-चतुर्मात्र-द्विमात्राः क्रमेणावशेषेषु ।
 न सुख-अन्त-समस्तगुरुः । अग्रथम-विषमयोः तृतीये ॥ ८ ॥]

मत्ता छइल्लण [मात्रा छइल्लस्य] ।

मित्तु मक्कहु सत्तु व्हवअण्णु । रअ[णाअ]रु दुप्पगमु ।
 सो वि बंघु(बसु) पाहाणखंडहिं ॥
 जह रामहो तह णर[हो] । होँ लच्छि ववसाअवंतहो ॥ ८०१ ॥
 [मित्रं मर्कटः शत्रुर्दशवदनः । रत्नाकरो दुष्परायः ॥
 सोषि बद्धः पाषाणखण्डैः ।
 यथा रामस्य तथा नरस्य । लक्ष्मीर्भवति म्यवसायवतः ॥ ८०१ ॥]

पाएँ बीअएँ अहव चउत्थए । पढमं चिअ पभारगणु ।
 बीएँ होइ सा मत्तबालिआ ॥
 तइअएँ तिअलंसगएँ । णिवइअम्मि किर मत्ता(स)महुअरी ॥ ९ ॥

[पादे द्वितीये अथवा चतुर्थे । प्रथममेव पञ्चमाश्रयणः ।
वत्या भवति सा मत्तवालिका ।
तृतीये त्रिमात्रके । निपतिते किल मत्तमधुकरे ॥ ९ ॥]

बीअचलणे मत्तवालिया गोइंदस्स [द्वितीयचरणे मत्तवालिका गोविन्दस्य] ।

कमलकुमुअह एक उप्पत्ति । सस्सि तो वि कुमुआअरह ।
देइ सोअस्स कमलह दिवाअरह ॥

पाविज्जइ अवस्स फल्लु । जेण जस्स पास्से ठवेइउ ॥ ९.१ ॥

[कमलकुमुदयोरेका उत्पत्तिः । शशी तदपि कुमुदाकरस्य ।

ददाति सौख्यं । कमलस्य दिवाकरः ।

प्राप्यते अवश्यं फलं । येन यस्य पाशे स्थापितम् ॥ ९.१ ॥]

चउत्पचलणे मत्तवालिया सुदसीलस्स [चतुर्थचरणे मत्तवालिका शुद्धशीलस्य] ।

पहु सकइमु णहु सक्कोअ[ण्डु] । महि सरस्स सलिल सरस्स ।

सरव मेह विसि बहल विज्जुल ॥

पहिअअणमणमोहअरु ॥ स(ण)वरि चाउ पाउसु विअंभिउ ॥ ९.२ ॥

[पन्था सकर्दमो नमः सकोदण्डं । मही सरसा सलिलं सरसं ।

सरवाः मेघाः दिशि बहला विद्युत् ।

पथिकजनमनोमोहकरा । केवलं चारुः प्राट्टु विवृम्भिता ॥ ९.२ ॥]

उहअचरणे मत्तवालिया गोइंदस्स [उभचरणयोः मत्तवालिका गोविन्दस्य] ।

पिउपरोक्खाहिं भुजग अमकंति । अंवेण उज्जोलअ किउ ।

ठिउ णिअरु तत्थु जेम जाणिउ ॥

कज्ज णिप्पच्छिम उअह । कज्जआलै लोअहिं मुणिज्जइ ॥ ९.३ ॥

[प्रियपरोक्षे भुजंगः उदयति । चन्द्रेण उद्योतः कृतः ।

रिधतः निवृत्तः तत्र जाने ज्ञातः । कार्यं निष्पन्नं पश्यत ।

कार्यकाले लोकैर्ज्ञायते ॥ ९.३ ॥

बीअचलणे तइए तिअलंसए मत्तमहुअरी । जहा—[द्वितीयचरणे तृतीये त्रिमात्रके मत्तमधुकरे ।
यथा—]

रत्ति सोअस्सहिं देइ मिहुणाण । जइ एअ तो वप्पुडा ।

अक्कवाउ किमु तहिं विओइउ ॥

पुव्वकिअउ परिणमइ । कोपि कस्स देअउ ण लेअउ ॥ ९.४ ॥

[रात्रिः सौख्यं ददाति मिथुनानां । यद्येवं तर्हि वराकः ।

चक्रवाकः किमु तत्र विद्योषितः । ?

पूर्वकृतं परिणमति । कोपि कस्य [न] ददातु न यद्वातु ॥ ९.४ ॥]

उहअचलणमत्तमहुअरी गोइंदस्स । जहा—[उभयचरणमत्तमधुकरी गोविन्दस्य । यथा—]

ठामठामहिं घाससंसत्तु । रत्ती(त्ति)हिं परिसंठिआ ।
रोमथणवसचल्लिअगंडआ ॥
दीसंति(दीसई) धवलुज्जला । जोण्हाणिहाणाईं व गोहणा ॥ ९.५ ॥

[स्थाने स्थाने प्राससंस्तब्धानि । रात्र्यां परिसंस्थितानि ।
रोमन्यवशाचलितगण्डानि ।
दृश्यन्ते धवलोज्ज्वलानि । ज्योत्स्नानिधानानीव गोधनानि ॥ ९.५ ॥]

तइअपंचमचलणपमुहुम्मि । जइ दोवि चआरगणु ।
तो मत्तविलासिणी इमा ॥
अह तिण्णि पआरंसा । [जइ] तं भणंति किर मत्तकरिणिं ॥ १० ॥

[तृतीयपञ्चमचरणप्रमुखे । यदि द्वावपि चतुर्मात्रौ ।
ततः मत्तविलासिनी इयं ।
अथ त्रयः पञ्चमात्रांशाः । यदि तां भणन्ति किल मत्तकरिणीम् ॥ १० ॥]

मत्तविलासिणी गोइंदस्य [मत्तविलासिनी गोविन्दस्य] ।

एहु विसमउ सुट्टु आपसु । पाणंतिउ माणुसहो ।
दिट्ठीविंसु सणु कालिअउ ॥
कंसु वि मारेइ धुउ । कहिं गम्मउ काईं किज्जउ ॥ १०.१ ॥

[एष विषमः सुष्टु आदेशः । प्राणान्तिको मनुष्यस्य ।
दृष्टिविषः सर्पः कालियः ।
कंसोपि भारयति ध्रुव । कुत्र गम्यते किं कियताम् ॥ १०.१ ॥]

मत्तकरिणी जहा तस्सेअ [मत्तकरिणी यथा तस्यैव] ।

सव्व गोविउ जइ वि जोएइ । हरि सुट्टु वि आअरेण ।
वेइ दिट्ठि जहिं कहिं वि राही ।
को सक्कइ संवरेवि । उट्टुणअण जेहें पलोइ[अ]उ ॥ १०.२ ॥

[सर्वाः गोपीः अथपि पश्यति । हरिः सुष्टु अप्यादरेण ।
ददाति दृष्टिं यत्र कुत्रापि राधा ।
कः शक्नोति संवरीतुं । दग्धनयनं स्नेहेन प्रवृत्तम् ॥ १०.२ ॥]

जावि मिस्सा सव्वरूपहिं । सा भण्णइ बहुरूआ ।
अन्तअम्मि अइ तीएं दुवहओ ॥
सुपसिद्धा णवचलणा । एहु वत्थु व(र)हुो वि आणइ ॥ ११ ॥

[यापि मिथ्वा सर्वरूपैः । सा भण्यते बहुरूपा ।
 भन्ते यदि तस्याः द्विपथकः ।
 सुप्रसिद्धा नवचरणा । पृथा वस्तुः रङ्गापि ज्ञायते ॥ ११ ॥]

बहुरूपा तस्मैअ [बहुरूपा तस्यैव] ।

देह पाली थणह पद्भारें । तोडिम्पिणु णलिणिदलु ।
 हरिविओपं(पं) संतापें तत्ती ॥
 फलु अण्णाहिं पाविउ । करो द्दअ जं किपि रुच्छ(अ)ह ॥ ११-१ ॥

[ददाति गोपालिका स्तनयोः प्राग्भारे । छित्वा नलिनीदलं ।
 हरिविद्योगे संतापेन तप्ता । फलमशया प्राप्तं ।
 करोतु दधितः यत् किमपि रोचते ॥ ११.१ ॥]

व(रं)हा जहा [रङ्गा यथा]—

जेण जापं रिउ ण कंपंति । सुअणा वि णंदंति णधि ।
 दुज्जणा वि ण मुअंति च्चितप ॥
 तें जापं कमणु गुणु । वरकुमारिकण्णहल वंचिउ ॥
 किं तणपेण तेंण जाएण । पअपूरणपुरिसेण ॥
 जामु ण कंदरि दरि विवर । भरि उच्चरिउ जसेण ॥ ११-२ ॥

[येन जातेन रिपयो न कम्पन्ते । मुञ्जना अपि नन्दन्ति नैव ।
 दुर्जना अपि न म्रियन्ते चिन्तया ।
 तेन जातेन को गुणः । वरकुमारीकन्याफल वञ्चितम् ।
 किं तनयेन तेन जातेन । पदपूरणपुरुषेण ।
 यस्य न कन्दरं दरीं विवरं । भ्रुत्वा उर्वरितं यशसा ॥ ११-२ ॥]

तहा अ जिणआसस्स [तथा च जिनदासस्य] ।

दुःखु णासह जिणुणुहाह । सह बड्ढु होह जउ ।
 भमह कित्ति जअलच्छि दुक्क ॥
 रचिकिरणहिं संतांसिउ । तिमिर जेम पाउवि विणासह ॥
 दुग्गाहगहणें भंमंताह । जह जिणचरणे ण होंत ॥
 जगु अबलंबणें वज्जिअउ । सअल वि णवअं पभंतें ॥ ११-३ ॥

[दुःखं नश्यत्येव... । सदा वर्धते भवति जयः ।
 भ्रमति कीर्तिः जयलक्ष्मीः प्रवर्तते ॥
 रविकिरणैः संज्ञासितं । तिमिरमिव पापमपि नश्यति ॥
 दुर्यतिगहने भ्रमतां । यदि जिनचरणौ न स्थाताम् ।
 जगदवलम्बनेन वञ्चितं । सकलमपि...प्रभ्रान्तम् ॥ ११-३ ॥]

मत्ता समत्ता [मात्रा समाप्ता] ।

अह वअणप्पअरणं [अथ वदनप्रकरणम्] ।

छवरा अद्धाद्दज्ज चआरा । वअणअस्स एरिस्सआ पाआ ।
 तेण चउत्थेण उववअणअं । वअणअंतजमिआ अ मडिल्ला ॥
 मडिल होइ बिहिं जमउ णिवज्झइ ।
 अहवा(व) चउंग(उणह) वि सो सम(म्ब)ज्झइ ॥ १२ ॥

[वणमात्रादयः अर्धनृतीयाः चतुर्मात्राः । वदनकस्य इन्द्रयाः पादाः ॥
 त्रिमात्रेण चतुर्थेन उपवदनकं । वदनमन्तवमिता च मडिल्ला ॥
 मडिला भवति द्वाभ्यां (यदि) यमकं निबध्यते ।
 अथवा चतुर्णामपि तत् संबध्यते ॥ १२ ॥]

उववअणअं छइल्लस्स [उपवदनकं छइल्लस्य] ।

जीव तावहिं जाव जलु गंगहिं । चंदणु अगरु म फेडहिं अंगहिं ॥
 घोडा वाहहिं वरअनुरंगहिं । दारहिं रमहिं जे सुदु चि चंकर(गहं)
 ॥ १२-१ ॥

[जीव तावद्यावज्जले गङ्गायां । चन्दनमगुरुं मा त्यज अङ्गैः ।
 अश्वं वाह्य... । दाराभिः रमस्व ये सुदु गोमनाः ॥ १२-१ ॥]

मडिल्ला विअडुस्स [मडिला विदग्धस्य] ।

थिण्णइ कुट्टिज्जइ भट्टप्पड । तहिं परिपंति जंति भट्टप्पड ॥
 तं घर पाहुणेहिं णिच्चाउलु । पंतहिं जंतहिं किउ णिच्चाउलु ॥ १२-२ ॥
 [तिम्यते कुट्यते भृष्टाभृष्टं । तदा पर्यायान्ति यान्ति भट्टाः भटाः ।
 तद्गृहं प्राचूर्णिकैः नित्याकुलं । आशक्तिगच्छद्भिः कृतं निस्तन्दुलम् ॥ १२-२ ॥]

मडिल्ला चउपअजम(मि)आ अडिल्ला जहा [अडिल्ला चतुष्पादयमिता अडिला यथा]—

अणिउलक(तउ)ज्जलेहिं सा वंतहिं । पाअहिं जेउरेहिं सावंतहिं ।
 वाहं वलुज्जा(लग्गा) जसु गअदन्ताहिं । सा सेविज्जइ कह
 गअदन्ताहिं ॥ १२-३ ॥

[अतिमुक्तोज्ज्वलैः सा दन्तैः । पादाभ्यां नूपुराभ्यां शब्दायमानान्याम् ।
 वाहू अवलम्बौ यस्या गवदन्तान्यां । सा सेव्यते कथं गतदन्तैः ॥ १२-३ ॥]

उच्छाहो चिअ अत्थे लग्गा परि पाइमेण बंधेण ।
जं जं पढंति लोए तं तं भण बअणअं सत्त्वं ॥ १३ ॥

[× × × × × × × ।
यद्यप्युदन्ति लोके तत्तज्जण वदन्कं सर्वम् ॥ १३ ॥]

उच्छाहाण अ अत्थम्मि । दुवहअलक्खणअम्मि ।
एह पहेली सुंदरिआ । होइ अवहंस[अ]म्मि ॥ १४ ॥

[उत्साहानां चार्ये । द्विपथकलक्षणे ।
इयं प्रहेलिका सुन्दरी । भवत्यपभ्रंशे ॥ १४ ॥]

सुण्णाइं अक्खराइं णाणाछंदेसु जत्थ बज्झंति ।
हिअए वि वसइ अत्थो हिआलिआ भण्णए एसा ॥ १५ ॥

[शून्यान्यक्षराणि नानाछन्दःसु यत्र बध्यन्ते ।
हृदयेऽपि वसत्यर्थो हृदयालिका भण्यते एषा ॥ १५ ॥]

धवलणिहेण अ पुरिसो वण्णिज्जइ जेण तेण सा धवला ॥
धवलो वि होइ तिविहो अट्टपओ छप्पओ चउप्पाओ ॥ १६ ॥

[धवलनिषेण च पुरुषो वर्णयते येन तेन सा धवला ।
धवलोऽपि भवति त्रिविधोऽष्टपदः षट्पदश्चतुष्पादः ॥ १६ ॥]

आहुट्टाइतइअचलणे । बीअचउत्थे तिण्णिण ।
चगणा पंचमसत्तमए । एक्ककलोणा तिण्णिण ॥
जह बीअचउत्थए । तह छट्टमए पाए ।
ता अद्दाइज्जाए । धवले अट्टवए ॥ १७ ॥

[अर्धचतुर्थाः आदिचतुर्थचरणयोः । द्वितीयचतुर्थयोः प्रथः ।
चगणाः पञ्चमसप्तमयोः । एककलोनाक्षयः ॥
यथा द्वितीयचतुर्थयोः । तथा षष्ठे पादे ॥
ततः अर्धचतुर्थाः । धवले षष्ठे ॥ १७ ॥]

पढमचउत्थे तिण्णिण छआरआ । दो छा पंचमबीए ॥
होति दोण्णिण छआरआ तस्सि । अवेरे चे पे पवेरे ॥
तं सुइसुहजणणं जं । तं छप्पअस्स लक्खणअं ॥ १८ ॥

[प्रथमचतुर्थयोः षष्मन्नाः । द्वौ षष्मन्तौ पञ्चमद्वितीययोः ।
भवतो द्वौ षष्मन्तौ तस्मिन् । अपरे चे पे प्रवरे ।
तच्छ्रुतिसुलज्जनं यत् । तच्छट्पदस्य कक्षणम् ॥ १८ ॥]

छचता पटुमतइअए । छचआरा अवरे ।
संभवति जइ लक्खणं । धवले चउत्थवए ॥ १९ ॥

[पण्मात्र-चतुर्मात्रप्रिमात्रा प्रथमतृतीययोः । पण्मात्रचतुर्मात्रा अपरयोः ।
संभवन्ति यदि लक्षणं । धवले चतुष्पदे ॥ १९ ॥]

पट्टमती(वी)अचलणे छवरा । वेण्णि चआरा चा पंच ॥
चउ ता(पा)वा तइअम्मि चउत्थए पाए ।

तं मंगलछंदं जाण मंगलत्थे ॥ २० ॥

[प्रथमद्वितीयचरणयोः पण्मात्रप्रमुखाः । द्वौ चतुर्मात्रौ; चतुर्मात्राः पञ्च ।
अस्वारः पञ्चमात्रा वा तृतीये चतुर्थे पादे । तन्मङ्गलच्छन्दः जानीहि मङ्गलार्थे ॥ २० ॥]

जं उच्छाहेण होइ उच्छाहमंगलं तं [यदुल्साहेन भवत्युल्साहमङ्गलं तत्] ।

उच्छाहलक्षणं जहा [उल्साहलक्षणं यथा]—

छच्चा उरदा(गा) दुवासला तइअपंचमत्ति (४-४) ।

[षट् चतुर्मात्राः उदरगौ द्विपार्श्वौ तृतीयपञ्चमी इति ।]

जं हेलाइविरइअं हेलामंगलं तं [यद्वेलाविरचितं हेलामङ्गलं तत्] ।

छो चउ चा समेसु उरदेसु तत्थ हेला ।

[पण्मात्रः चत्वारश्चतुर्मात्राः समेगु उदरद्विमात्रेषु तत्र हेला ।]

वअणमंगलअंनि वअणेण [वदनमङ्गलमिति वदनेन] ।

छवरा अद्धाइज्ज चआरा । वअण[अ]स्स एरिसवा पाआ ॥ (४-१२)

[पण्मात्रप्रमुखाः अर्धतृतीयाः चतुर्मात्राः । वदनकस्य इदृशाः पादाः ॥]

इअ धवलमंगलाइं जेहिं चिअ लक्खणेहिं बज्झंति ।

ताइं चिअ णामाइं भणिआइं छंदइत्तेहिं ॥ २१ ॥

[इति धवलमङ्गलानि धरेव लक्षणैर्बन्ध्यन्ते ।

तान्येव नामानि भणितानि छन्दोभिः ॥ २१ ॥]

पंचंससारहए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।

एत्थ सअंभुच्छंदे उच्छाहाइं परिसमत्ता ॥ २२ ॥

[पञ्चांशसारभूते बहुकार्ये लक्ष्यलक्षणविसुद्धे ।

अत्र स्वयंभूच्छन्दसि उल्साहादीनि परिसमाप्तानि ॥ २२ ॥]

५. षट्पदजातिः ।

जं गिञ्जइ पुन्वद्धे पुणो पुणो सन्वकन्वबधेसु ।
 ध्रुवअत्ति तमिह तिविहं छप्पाअचउप्पअं दुवअं ॥ १ ॥
 [यत्नीयते पूर्वार्धे पुनः पुनः सर्वकाव्यकन्धेषु ।
 भ्रुवकमिनि तदिह त्रिविधं षट्पादं चतुष्पदं द्विपदम् ॥ १ ॥]

गुरुओ च्चिअ एकलह् विरामविसअम्मि विसमसंखाए ।
 जमललह् लह्ओ च्चिअ समसंखासंठिओ होइ ॥ २ ॥
 [गुरुरेव एको लघुः विरामविषये विषमसंख्यायाम् ।
 यमलौ लघू लघुरेव समसंख्यासंस्थितो भवति ॥ २ ॥]

पदमे परे । चउपंचमे । सत्तकलाओं जइ ।
 दस मे(से)सए । तं छंदए । छप्पअत्ति हुवइ ॥ ३ ॥
 [प्रथमे परे । चतुर्थपञ्चमयोः । सप्त कलाः यदि ॥
 दश शेषयोः । तच्छन्दसि । षट्पदमिति भवति ॥ ३ ॥]

तइअपए । तह छट्टए । एककलुत्तरिअआ ॥
 सत्तारह । अवसाणिआ । छप्पअजाई इमा ॥ ४ ॥
 [तृतीये पदे । तथा षष्ठे । एककलोत्तरिकाः ।
 सप्तदश- । अवसानिकाः । षट्पदजातय इमाः ॥ ४ ॥]

एत्थ चउत्थं जहा [अत्र चतुर्थं यथा]—

ग(इ)अ च्चिधइं । जसु सिद्धइं । परसमाणु जसु अप्पओ ॥
 पडु पक्कहो । तइलोकहो । सोज्ज देव परमप्पओ ॥ ४.१ ॥
 [इति चिह्नानि । यस्य सिद्धानि । परसमानो यस्य आत्मा ।
 प्रभुरेकस्य । त्रैलोक्यस्य । स एव देवः परमात्मा ॥ ४.१ ॥]

पदमचउत्थे । पंचमवीए । जइ अट्टकलाओं होति ॥
 सेसे पाए । छप्पअजाई । उवजाई तं भणति ॥ ५ ॥
 [प्रथमचतुर्थयोः । पञ्चमद्वितीययोः । यदि अष्ट कला भवन्ति ।
 शेषयोः षट्पदजातिः । उपजातिं तां भणन्ति ॥ ५ ॥]

जहा [यथा]—

हिमरुच्चिरर्कति । चन्दनमनलति । मित्राण्यपि रिपवन्ति ॥
 बके वेधसि । विकले चेतसि । विपरीतानि भवन्ति ॥ ५.१ ॥

पदमचउत्थए । पंचमबीअए । जइ णव मत्ताओ होंति ॥
सेसे पाअए । तं विअ लक्खणं । अवजाइं तं भणति ॥ ६ ॥

[प्रथमचतुर्थयोः । पञ्चमद्वितीययोः । यदि नव मात्रा भवन्ति ।
दोषयोः पादयोः । तदेव लक्षणं । अवजानिं तां भणन्ति ॥ ६ ॥]

छट्ठा अवजाईं जहा [पद्या अवजातिर्यथा]—

कह वि सरुहिरइं । दिट्ठइं णहव(र)वईं । थणसिहरोपरि सुपउत्ताईं ।
वेगो वलग्गहो । मअणतुरंगहो । णं पइ लुडुलुडु लुक्खत्ताईं ॥ ६-१ ॥

[कस्या अपि स्रधिराणि । दृष्टानि नलपदानि । स्तनशिखरोपरि सुप्रयुक्तानि ।
वेगेन आरूढस्य । मदनतुरंगस्य । ननु पदानि क्रमेण दुःक्षतानि ॥ ६-१ ॥]

इअ तिण्णि वि जाईंओ दहाइसत्तारहावसाणाओ ।

अ(स)त्ताइणवंताओ हुवति अट्ठट्ठभेदाओ ॥ ७ ॥

[इति तिस्रोऽपि जातयः दशादिसदशावसानाः ।
सप्तादि-जवान्ताः भवन्ति अष्टाष्टभेदाः ॥ ७ ॥]

पंचंससारहूप बहुलत्थे लक्खलक्खणविसुद्धं ।

एत्थ सअंभुच्छंदे छप्पअजाईं परिसमत्ता ॥ ८ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वर्यभूच्छन्दसि षट्पदजातयः परिसमाप्ताः ॥ ८ ॥]

६ चतुष्पदीद्विपद्यः ।

तत्थ चउष्पदजाई तिपआरा अंतरद्ध[सव्व]समा ।

अन्तरसमाए भेए साहिज्जेते णिसामेह ॥ १ ॥

[तत्र चतुष्पदजातिः त्रिप्रकारा अन्तर-अर्थ-सर्व-समा ।

अन्तरसमायाः भेदान् कथ्यमानान् शृणुत ॥ १ ॥]

सत्त विसमे । जइ अट्ट समे ॥

लक्खणमिणं । चंपभकुसुमे ॥ २ ॥

[सप्त विषमयोः । यदि अष्ट समयोः ।

लक्षणमिदं । चम्पककुसुमे ॥ २ ॥]

अट्टहिं विसमा । सत्तहिं समा ।

भण्णइ एसा । सुमणोप(र)मा ॥ ३ ॥

[अष्टभिर्विषमौ । सप्तभिः समौ ।

अण्वते दृषा । सुमनोप(र)मा ॥ ३ ॥]

णवमत्तअंति । विसमद्वअं ।

इह तं पंकअं । सत्ता जुअं ॥ ४ ॥

[नवमात्रकमिति । विषमद्वयम् ।

इह तत्पङ्कजं । सप्त युगम् ॥ ४ ॥]

सत्ता(त्त) अजुए । णवमत्तं जुए ॥

लक्खणमिणं । किर सामुदए ॥ ५ ॥

[सप्त अयुगयोः । नव मात्रा युगयोः ।

लक्षणमिदं । किल सामुद्रके ॥ ५ ॥]

दस विसमे चलणे । सत्तावरे ॥

अद्धाइच्चगणो । तो कुंजरे ॥ ६ ॥

[दश विषमयोश्चरणयोः । सप्तापरयोः ।

अर्धेनृतीयगणः । ततः कुंजरे ॥ ६ ॥]

सत्त विसमे । दस अवरे चलणे ॥

तं चउपअं । वम्हणति भणति ॥ ७ ॥

[सप्त विषमयोः । दशापरयोश्चरणयोः ।

तां चतुष्पदीं । मस्हणमिति भणन्ति ॥ ७ ॥]

सत्ता(त्त) अजुए । एआरह मे(से)सए ॥
लक्खणमिणं । किर सुहअविलासए ॥ ८ ॥

[सप्त विषमयोः । एकादश दोषयोः ॥
लक्षणमिदं । किल सुभगविलामके ॥ ८ ॥]

विसमे एआरह । सत्तावरे ॥
तं जाणह लक्खणं । मअणाउरे ॥ ९ ॥

[विषमयोरेकादश । सप्त अपरयोः ।
तजानीत लक्षणं । मदनतुरे ॥ ९ ॥]

सत्ता(त्त) अजुए । बारह वीअच्चउत्थे ॥
तं केसरं । होइ अवहंस[स]त्थे ॥ १० ॥

[सप्तायुगयोः । द्वादश द्वितीयचतुर्थयोः ।
तकेसरं । भवति अपभ्रंशशास्त्रे ॥ १० ॥]

जहा [यथा]—

विरहगिणो । जलइ जलइजलमि ॥
जं आलिगि । अमि तहि माणसंपि ॥ १०-१ ॥

[विरहाग्निः । प्वलति जलाद्राञ्जले ।
यदालिङ्ग्य । अम्ब तदा मानसमपि ॥ १०-१ ॥]

बारह पट्टमतइअए । सत्तावरे ॥
होइ भमररिंछोली । किर एरिसी ॥ ११ ॥

[द्वादश प्रथमनृतीययोः । सप्तापरयोः ।
भवति भ्रमरपङ्क्तिः । किल ईदगी ॥ ११ ॥]

तेरह पट्टमतइ(इ)अए । सेसे गिरी ॥
सा भण्णइ(इ)चउप्पआ । पंअसिरी ॥ १२ ॥

[त्रयोदश प्रथमनृतीययोः । दोषयोः शिरयः ।
सा भण्यते चतुष्पदी । पङ्कजश्रीः ॥ १२ ॥]

सत्ता(त्त) अजुए । तेरह वीअच्चउत्थए ॥
लक्खणमिणं । जाणह रावणहत्थए ॥ १३ ॥

[सप्तायुगयोः । त्रयोदश द्वितीयचतुर्थयोः ।
लक्षणमिदं । जानीत रावणहस्तके ॥ १३ ॥]

जहा [यथा]—

पिअविरहिओ । कण्णतालहअमहुअरो ॥
 दुच्चंतओ । भमइ धणे वणकुंजरो ॥ १३-१ ॥
 [प्रियाविरहितः । कर्णतालइतमधुकरः ।
 दुर्भ्रान्तः । भ्रमति वने वनकुञ्जरः ॥ १३-१ ॥] .

चोदह पढुमतहअचलणे । अवरे सुणी ॥
 छंदअम्मि कोड्डावणिआ । सा किंकिणी ॥ १४ ॥
 [चतुर्दश प्रथमश्लोकचरणयोः । अपरयोर्ल्लोकयोः ।
 छन्दसि कौतुकावहा । सा किङ्किणी ॥ १४ ॥]

सत्ता(त्त) अजुए । चोदह बीअचरमचलणे ॥
 इणमेरिसे । सीहविअंतिअत्ति पअणे ॥ १५ ॥
 [सप्त अजुगे । चतुर्दश द्वितीयचरमचरणयोः ।
 इत्थमीदृशे । सिंहविक्रान्तिकेति प्रअणेए ॥ १५ ॥]

जहा [यथा]—

वरि घल्लिउं । अण्णउं ककरमालिहिं ॥
 ण उ कलहउ । लोअहू छेदेणालिहिं ॥ १५-१ ॥
 [वरमावृतः । आत्मा कर्करमालामिः ।
 न तु कलहः लोकस्य छन्देन सखीभिः ॥ १५-१ ॥]

पण्णारह विसमे तवसिणा । अवसेसए ॥
 कुंकुमलआ इमा भण्णए । छंदे सआ ॥ १६ ॥
 [पञ्चदश विषमयोः सपस्विनः । अवशेषयोः ।
 कुङ्कुमलता इयं भण्यते । छन्दसि सदा ॥ १६ ॥]

सत्तासमे । पण्णारह बीअचउत्थए ॥
 इअ छंदए । मअरंदिअत्ति सा भण्णए ॥ १७ ॥
 [सप्त असमयोः । पञ्चदश द्वितीयचतुर्थयोः ।
 इति छन्दसि । मकरभियंकेति सा भण्यते ॥ १७ ॥]

जहा [यथा]—

णिअसिआगमे । णिअसहअरिविरहवसंगओ ॥
 धुअवचक्खओ । कमलाअरे भमइ रहंगओ ॥ १७-१ ॥
 [निशागमे । निमसहचरीविरहवशां गतः ।
 धुतपक्षकः । कमलाकरे भ्रमति रयाङ्गः ॥ १७-१ ॥]

सोडह पद्ममत्तइअपाअप । सत्तंतरे ॥
एअं लक्खणं समुद्धिट्ठं । ससिसेहरे ॥ १८ ॥

[षोडश प्रथमतृतीयपादयोः । सप्त अन्तरे ।
एतल्लक्षणं समुद्धिट्ठं । शशिसेहरे ॥ १८ ॥]

सत्ता(त्त) असमे । सोल्लह वीअचउत्थे ह्ठीति ॥
तं तारिसं । जाणह महुअरविलसिअअंति ॥ १९ ॥

[सप्त असमयोः । षोडश द्वितीयचतुर्थयोर्भवन्ति ।
तत्तादृशं । जानीत मञ्जुकरविलसितमिति ॥ १९ ॥]

जहा [यथा]—

णयफग्गुणे । गिरिसिहरोवरि फुल्लपलासु ॥
को डड्ढु मे । को ण डड्ढु जोअह व हुमानु ॥ १९.१ ॥
[नवफलासुने । गिरिशिखरोपरि पुष्पितपलाशः ।
को दग्धो मया । को न दग्धः पश्यतीव हुताशः ॥ १९.१ ॥]

सत्तारह पद्ममत्तइ(ई) अअम्मि । सत्तावरे ॥
तं लक्खणअंति चउप्पअम्मि । कदंबसिरे ॥ २० ॥

[सप्तदश प्रथमतृतीययोः । सप्तापरयोः ।
तल्लक्षणकमिति चतुष्पदे । कदम्बशिरसि ॥ २० ॥]

सत्ताजुए । सत्तारह वीअचउत्थे पाए ॥
तं लक्खणं । इअ चंपअकुसुमार(व)त्तअम्मि ॥ २१ ॥

[सप्त अयुगे । सप्तदश द्वितीयचतुर्थयोः पादयोः ।
तल्लक्षणं । इति चम्पककुसुमावर्णे ॥ २१ ॥]

जहा [यथा]—

पिमप(व)त्तअं । मित्तअरालिगणसुहपत्तअं ॥
किं कमलअं । विसहह बहुसुहं व मुक्कमलअं ॥ २१.१ ॥
[मियावक्त्रं । मित्रकरालिङ्गनसुखमाप्तम् ।
किं कमलं । विकसति बहुसुखमित्रं मुक्तमलम् ॥ २१.१ ॥]

इअ सत्तअले पाए चतपदभारेहिं दुविहभंगिल्ले ॥
उत्तरचल्लणविभिण्णे × × वीसहं लक्खणं एअं ॥ २२ ॥

[इति सप्तकले पादे चतपदकारैः द्विविधमङ्गित्वे ।
उत्तरचरणविभिन्ने × × विसातेर्लक्षणमेतत् ॥ २२ ॥]

अट्टहिं विसमा । णवहिं समा तथा ॥
 चउपअलक्खणे । मणिरअणप्पहा ॥ २३ ॥
 [अष्टभिर्विषमौ । नवभिः समौ तथा ।
 चतुःपदलक्षणे । मणिरत्नप्रभा ॥ २३ ॥]

णव मुहतइ[अ]ए । अट्ट सेसए ॥
 एअं लक्खणं । चंदहासए ॥ २४ ॥
 [नव सुखमृतीययोः । अष्ट शेषयोः ।
 एतल्लक्षणं । चन्द्रहासे ॥ २४ ॥]

विसंभे चलणे । अट्ट समेसु दह ॥
 कुंकुमत्तलि(तिल)ए । लक्खणमणुसरह ॥ २५ ॥
 [विषमे चरणे । अष्ट; समयोर्दश ।
 कुंकुमतिलके । लक्षणमनुसरत ॥ २५ ॥]

दस विसंभे चलणे । अट्ट सेसए ॥
 तारागणा इमा । इअ चउपाए ॥ २६ ॥
 [दश विषमे चरणे । अष्ट शेषयोः ।
 तारागणा इयं । इति चतुःपदे ॥ २६ ॥]

अजुए अट्ट । एआरह परम्मि ॥
 तं लक्खणं(ण)[अं] । चंपअसेहरम्मि ॥ २७ ॥
 [अयुगे अष्ट । एकादश परयोः ।
 तल्लक्षणकं । चम्पकदोखरे ॥ २७ ॥]

विसंभे एआरह । अट्ट सेसए ॥
 जाणह लक्खणमिणं । कुसुमुब्बा(मबा)णए ॥ २८ ॥
 [विषमे एकादश । अष्ट शेषयोः ।
 जानीत लक्षणमिदं । कुसुमबाणे ॥ २८ ॥]

अट्ट विसंभे । बारह सेस(से) पाए ॥
 भण तमिह ददं । कीडणअं चउपाए ॥ २९ ॥
 [अष्ट विषमे । द्वादश शेषयोः पादयोः ।
 भण तदिदं ददं । कीडणकं चतुःपादे ॥ २९ ॥]

जहा [यथा]—

मणगअवरओ । मोहमएण मत्तओ ॥
रइकरिणिवसो । दुग्गाइघारि पत्तओ ॥ २९.१ ॥

[मनोगजवरः । मोहमदेन मत्तः ।
रतिकरिणीवशः । दुर्गतिगतां प्राप्तः ॥ २९.१ ॥]

वारह पटमतइअए । अट्ट जह समे ॥
जाणह लक्खणअं ते । मालइकुसुमे ॥ ३० ॥

[द्वादश प्रथमवृत्तीययोः । अष्ट यदि समयोः ।
जानीत लक्षणं तत् । मालतीकुसुमे ॥ ३० ॥]

जइ अट्टोजे । तेरह बीअचउत्थए ॥
बउलामोओ । एसो अवहंसएत्थ ॥ ३१ ॥

[यदि अष्टौजे । त्रयोदश द्वितीयचतुर्थयोः ।
बकुलामोदः । एषोऽपञ्जनेत्र ॥ ३१ ॥]

जहा [यथा]—

चंदम्मि टिओ । अवरभीरु वि जहा मओ ॥
ण हु सरो विअ । केसरी मुणिअणामओ ॥ ३१.१ ॥

[चन्द्रे स्थितः । अपरो मीरुरपि यथा मृगः ।
न खलु शूर इव । केसरी शतनामा ॥ ३१.१ ॥]

तेरह आइतइ(हे)अए । अट्ट उत्तरे ॥
मत्ताओ इह छंदए । णाअकेसरे ॥ ३२ ॥

[त्रयोदश आदिवृत्तीययोः । अष्ट उत्तरयोः ।
मात्रा इह छन्दमि । नागकेसरे ॥ ३२ ॥]

अट्टुहिं विसमा । बीअचउत्था चोइहहिं ॥
वम्महतिलओ । स इमे पाभा होति जहिं ॥ ३३ ॥

[अष्टभिर्विषमी । द्वितीयचतुर्थौ षण्णवृत्तमिः ।
मन्मथतिलकः । स इमे पादा भवन्ति यत्र ॥ ३३ ॥]

जहा [यथा]—

ध(ह)णुमत्त रणे । परिवेदिज्जइ णिसिअरहिं ॥
णं गअणे(ण)अले । बालदिवाअरु जलहरहिं ॥ ३३.१ ॥

[इन्द्रमात्रु रणे । परिवेष्टयते निशिचरैः ।
ननु गगनतले । बालदिवाकरो बालधरैः ॥ ३३.१ ॥]

पद्ममतइअभा चोइहहिं । अट्टहिं सेसा ॥
छंदे णवचंपअमाला । भणिआ एसा ॥ ३४ ॥

[प्रथमनृतीयौ चतुर्दशभिः । अष्टभिः शेषी ।
छन्दसि नवचम्पकमाला । भणिता एसा ॥ ३४ ॥]

अइ अट्टोजे । पण्णारह बीअचउत्थए ॥
तं लक्खणअं । भण मालाविलसिअछंदए ॥ ३५ ॥

[यदि अष्ट भोजे । पञ्चदश बीजचतुर्थयोः ।
तल्लक्षणं । भण मालाविलसितच्छन्दसि ॥ ३५ ॥]

अहा [यथा]—

चावचिहत्था । ते भारहमल्ल महागुणा ॥
अमरिसकुविभा । अहिहवेवि वेवि कण्ण(णह)ज्जुणा ॥ ३५-१ ॥

[चापविहस्ती । तौ भारतमल्लौ महागुणौ ।
अमरपंकुपितौ । अभिभूय द्वावपि कृष्णाजुनी ॥ ३५-१ ॥]

पण्णारह पढंमतईअए । अट्टत्तरए ॥
तं लक्खणं समुद्धिट्ठअं । विजाहरए ॥ ३६ ॥

[पञ्चदश प्रथमनृतीययोः । अष्ट उत्तरयोः ।
तल्लक्षणं समुद्धिटं । विद्याधरे ॥ ३६ ॥]

अइ अट्टोजे । सोरह बीअचउत्थे पाए ॥
इणमेरिसअं । लक्खणअं पण्हामूल[अ]ए ॥ ३७ ॥

[यदि अष्ट भोजयोः । षोडश द्वितीयचतुर्थयोः पादयोः ।
इदमीदृशं । लक्षणकं प्रज्ञामूले ॥ ३७ ॥]

अहा [यथा]—

ईदिदिरओ । रुणरुणइ कुसुमई परिहरइ ॥
अउवअण रु(इ)ह । णाराअणणाहिकमल भरइ ॥ ३७-१ ॥

[इन्दुन्दिरः । रुणरुणति कुसुमानि परिहरति ।
चतुर्वदनः इह । नारायणनामिकमलं स्मरति ॥ ३७-१ ॥]

सोलह पद्ममतइ(इ)अपाअए । अट्ट [अ] विस्से ॥
होति अउप्पअजाइ(इ)अज्जे । कोअअकुत्तुमे ॥ ३८ ॥

[षोडश प्रथमवृत्तीयपादयोः । अष्ट च विषमयोः ।
भवन्ति चतुष्पदजातिमध्ये । कुञ्जककुसुमे ॥ ३८ ॥]

अद् अट्टोजे । सत्तारह सेसकमे हुवंति ॥
तं लक्ष्मणअं । कंकेल्लिनवपल्लवे भर्णति ॥ ३९ ॥

[यदि अष्ट ओजे । सप्तदश शेषक्रमयोर्भवन्ति ।
तल्लक्षणकं । कंकेल्लिनवपल्लवे भणन्ति ॥ ३९ ॥]

जहा [यथा]—

ठेरासणअं । मोहद् भ्रमरजुएण भ्रमतेण ॥
मुद्धाणणअं । णाहँ णअणजुअलेण चलंतेण ॥ ३९.१ ॥

[स्थविरासनकं । मोहयति भ्रमरयुगेन भ्रमता ।
मुग्धाननकं । ननु नयनयुगलेन चलता ॥ ३९.१ ॥]

विसमे सत्तारह अट्ट होंति । सेसे चलणे ॥
लक्ष्मणअं तं जाणं अवहंसे । पुप्फट्यरणे ॥ ४० ॥

[विषमे सप्तदश अष्ट भवन्ति । शेषयोः चरणयोः ।
लक्षणकं तं जानीत अपभ्रंशे । पुष्पास्तरणे ॥ ४० ॥]

इअ अट्टअले पाए छदपचत(तच)चआरगणविभंगिल्ले ॥
उत्तरचरणविभिण्णे अट्टारहहा इमे भेआ ॥ ४१ ॥

[इति अष्टदले पादे छदपतचचआरगणविभंगवति ।
उत्तरचरणविभिन्ने अष्टादशधा इमे भेदाः ॥ ४१ ॥]

णव मुहतह[अ]ए । सेसेसु दिसाओ ॥
स मलअमारुओ । ईर(रि)स चउप्पओ ॥ ४२ ॥

[नव सुखवृत्तीययोः । शेषयोः दिशाः ।
स मलयमारुतः । ईदृशः चतुःपदः ॥ ४२ ॥]

जहा [यथा]—

गोरी अंगणे । सुप्पती दिट्ठा ॥
चंवहो अप्पणी । जोण्ह विउच्छिट्ठा ॥ ४२.१ ॥

[गौरी अङ्गणे । स्वपन्ती दृष्टा ।
चन्द्रस्य स्वीया । ज्योत्स्ना म्युच्छिष्टा ॥ ४२.१ ॥]

दस विसमे चळणे । णव अवसेसए ॥
मग्गविसंलाभो । सो अवहंसए ॥ ४३ ॥

[दस विषमे चरणे । नव भवशेषयोः ।
मार्गविसंलापः । सोऽपञ्जरो ॥ ४३ ॥]

णव मुहतइअए । एगारह सेसए ॥
लक्खणअं हणं । सुणु मअणावासए ॥ ४४ ॥

[नव सुखनृतीययोः । एकादश शेषयोः ।
लक्षणकमिदं । शृणु मदनावासके ॥ ४४ ॥]

जहा [यथा]—

एक्कजि अज्जुणु । सग्गम्मि कर्हिपिणु ॥
दोणु सुदुक्खेण । दर रुअह पुणुपुणु ॥ ४४-१ ॥

[एक एवार्जुनः । स्वर्गे कथयित्वा ।
द्रोणः सुदुःखेन । ईषद् रोदिति पुनः पुनः ॥ ४४-१ ॥]

विसमे एआरह । णव अवसेसए ॥
जाणिञ्जसु लक्खणं । तं मुहवासए ॥ ४५ ॥

[विषमे एकादश । नव अवशेषयोः ।
ज्ञायतां लक्षणं । तत् सुखवासके ॥ ४५ ॥]

णव मुहतइ[अ]ए । बारह बीअचउत्थे ॥
सा कुंकुमकला । होइ अवहंस[स]स्तथे ॥ ४६ ॥

[नव सुखनृतीययोः । द्वादश द्वितीयचतुर्थयोः ।
सा कुंकुमकला । भवति अपञ्जराशाके ॥ ४६ ॥]

बारह पनुमतइअए । णव अवसेसए ॥
एसा कुंकुमलेहा । भण्णइ छंदए ॥ ४७ ॥

[द्वादश प्रथमनृतीययोः । नव अवशेषयोः ।
एषा कुंकुमलेहा । भण्यते छन्दसि ॥ ४७ ॥]

णव मुहतइअए । तेरह बीअचउत्थए ॥
सा भहिसारिआ । एत्थ चउप्पह[अ]मज्झए ॥ ४८ ॥

[नव सुखनृतीययोः । त्रयोदश द्वितीयचतुर्थयोः ।
सा भनिसारिका । अत्र चतुष्पद्मभ्ये ॥ ४८ ॥]

तेरह पदुमतइअए । णव समचलणए ॥
 लवस्वणअं इणमेत्तिअं । कुरबअदामए ॥ ४९ ॥
 [त्रयोदश प्रथमनृतीययोः । नव समचरणयोः ।
 लक्षणकमिदमेतावत् । कुरबकदान्ति ॥ ४९ ॥]

णव मुहतइअए । तह चोदह बीस(अ)चउत्थे ॥
 कुसुमणिरंतरं । तं होइ अवहंस[स]सत्थे ॥ ५० ॥
 [नव मुखनृतीययोः । तथा चतुर्दश द्वितीयचतुर्थयोः ।
 कुसुमनिरन्तरं । तद्भवति अपभ्रंशशास्त्रे ॥ ५० ॥]

जहा [यथा]—

णिसिअरणाहहो । अक्खिज्जइ गम्मिणु वाणे ॥
 णील ण ईसइ । परमप्प[य] जिह विणु णाणे ॥ ५०.१ ॥
 [निशिचरनाथय्य । आख्यायते गत्वा बाणेन ।
 नीलो नेश्यते । परमात्मा यथा विना ज्ञानेन ॥ ५०.१ ॥]

जइ चोदह पदुमतइअए । णव अवसेसए ॥
 तं लवस्वणअं णाअच्चं । इह कलहंसए ॥ ५१ ॥
 [यदि चतुर्दश प्रथमनृतीययोः । नव अवशेषयोः ।
 तल्लक्षणकं ज्ञातव्यं । इह कलहंसके ॥ ५१ ॥]

णव मुहतइअए । पण्णारह सेसे पा[अ]ए ॥
 लवस्वणमत्तिअं । जाणेज्जसु इह मअणोअए ॥ ५२ ॥
 [नव मुखनृतीययोः । पञ्चदश शेषयोः पादयोः ।
 लक्षणमेतावत् । ज्ञायतामिह मदनोदये ॥ ५२ ॥]

जहा [यथा]—

आउ वडीवउ । घरसिहरु द्दलेपिणु अंगओ ॥
 कोट्टट्टालेण । सण्णहवि द्दसाणण णिग्गओ ॥ ५२.१ ॥
 [आगतः प्रतीपं । गृहशिखरं द्दलविन्वा अंगदः ।
 दुर्गाट्टालकेन । संनह्य दशाननो निर्गतः ॥ ५२.१ ॥]

पण्णारह पुरिमत्तइअए । णव समपाअए ॥
 एस(सा) अण्णइ संझावली । चउपा(प)अजाअए ॥ ५३ ॥
 [पञ्चदश प्रथमनृतीययोः । नव समपादयोः ।
 एषा भष्यते संझावली । चतुष्पदजाती ॥ ५३ ॥]

अह विसमे णओ । सोरह बीअचउत्थे होंति ॥
ते चंदुज्जुअं । छन्दे कहवसहा पभणन्ति ॥ ५४ ॥

[यदि विषमे नव । षोडश द्वितीयचतुर्थयोः भवन्ति ।
तच्चन्द्रोद्योते । छन्दसि कविद्वयभाः प्रभणन्ति ॥ ५४ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

भाहविओअए । जिह जिह करह विहीसणु सोओ ॥
तिह तिह दुक्खेण । रुअह सह विवह वाणरलोओ ॥ ५४.१ ॥

[भ्रातृवियोगे । यथा यथा करोति विभीषणः शोकम् ।
तथा तथा दुःखेन । रोदिति सह विपदि बानरलोकः ॥ ५४.१ ॥]

सोल्ह पट्टमतइअए पाए । णव अवसेसए ॥
एसा भणणइ अंगअललिआ । किर अवहंसए ॥ ५५ ॥

[षोडश प्रथमतृतीययोः पादयोः । नव अवशेषयोः ।
एसा भण्यते अङ्गदललिता । किल अपभ्रंशे ॥ ५५ ॥]

णव विसमएसु । सत्तारह बीअचउत्थएसु ॥
इअ लक्खणेण । रअणावली कआ कहअणेण ॥ ५६ ॥

[नव विषमयोः । सप्तदश द्वितीयचतुर्थयोः ।
इति लक्षणेन । रत्नावली कृता कविज्ञेन ॥ ५६ ॥]

जहा [यथा]—

सुरवरतासअरु । रावण दट्टु(इडु) जासु जग केपह ॥
अणु कहिं मग्गई । खुकह एव णाह सिहिं णंपई ॥ ५६.१ ॥

[सुरवरत्रासकरः । रावणो दग्धो यस्माज्जगत्कम्पते ।
अन्यः कथं मार्गान् । त्यजति एवं ननु शिखी आक्रामति ॥ ५६.१ ॥]

सत्तारह पट्टमतइअ[पाअ]ए । मत्ता कमेण ॥
णव बीअचउत्थएसु मी[सी][स]ए । कुसुमावलीए ॥ ५७ ॥

[सप्तदश प्रथमतृतीयपादयोः । मात्राः क्रमेण ।
नव द्वितीयचतुर्थयोः शिष्यन्ते । कुसुमावलीयाम् ॥ ५७ ॥]

इअ णवमत्ते पाए छततितचपआरगणतिअंगिल्ले ॥
उत्तरचलणविभिण्णे सोडसहा लक्खण एअं ॥ ५८ ॥

[इति नैवमात्रे पादे छत-त्रित-चपकारगण-त्रिभङ्गपुते ।
उत्तरचरणविभिन्ने षोडशा लक्षणमेतत् ॥ ५८ ॥]

बीसद्वारहस्तोलह एवं चउपणवत्थुजाईहिं(ई) ॥
सत्ताई(ई)णवंताई बीअचउत्थम्मि पाअजुए ॥ ५९ ॥

[विंशत्यष्टादशचोदश एवं चतुष्पन्चाशद्वस्तुजातयः ।
सप्तादिनयान्ताः द्वितीयचतुर्थयोः पादुभुगे ॥ ५९ ॥]

बीअचउत्थे पाए द्वाहं सत्तारहावसाणाई ॥
ताई चिअ धुवआहं भासाकन्वाहं साराई ॥ ६० ॥

[द्वितीयचतुर्थयोः पादयोः दशादि-सप्तदशावसानानि ।
तान्येव ध्रुवकाणि भाषाकान्यानि साराणि ॥ ६० ॥]

दस विसमे चलणे । एआरह सेसए ॥
भमुआचंगणं । एअं अवहंसए ॥ ६१ ॥

[दश विषमे चरणे । एकादश शेषयोः ।
भूचक्रणकं । एतद् अपभ्रंशे ॥ ६१ ॥]

जहा [यथा]—

ओरंसर मणुस । णउ खज्जसि पिज्जसि ॥
पूअसरिकखउ उअ । सुणिहालिउ किज्जसि ॥ ६१-१ ॥

[× × × मनुष्य । नैव भक्ष्यते पीयसे ॥
प्रासदृशः पश्य । सुनिभालितः क्रियते ॥ ६१-१ ॥]

विसमे एआरह । दस सेस(सिं) चलणे ॥
इअ लक्खणसंजुअं । विज्जुलअंति भणे ॥ ६२ ॥

[विषमे एकादश । दश शेषचरणे ।
इति लक्षणसंयुतं । विद्युलतामिति भणत् ॥ ६२ ॥]

दंस पनुमतइअए । तेरह बीअचउत्थए ॥
कोइलरिंछोली । एसा अवहंसत्थए ॥ ६३ ॥

[दश प्रथमतृतीययोः । त्रयोदश द्वितीयचतुर्थयोः ।
कोकिलरिम्बोली । एसा अपभ्रंशस्थयोः ॥ ६३ ॥]

जहा चउमुहत्स [यथा चतुर्मुखस्य]—

णे पवर पलासु । वणसंचारि म(प)फुल्लिआ ॥
ते चोइह लक्ख[णि] । णिमिसखें सरसल्लिआ ॥ ६३-१ ॥

[ननु प्रवराः पलाशाः । वनसंचारे प्रफुल्लिताः ।
ते चतुर्दश लक्ष्मणेन । निमिपार्धेन शरदस्थिताः ॥ ६३-१ ॥]

१ Ms. reads भवरावंगणं. २ Between vv. 62 and 63, two stanzas giving the definitions of मुक्ताफलमाला 10, 12, (x2), and वज्राननजलिता 12, 10 (x2) have obviously been dropped.

तेरह पढमतइ(ई)अए । दस सेसे पाए ॥
लक्ष्मणअं तं एरिसं । मरगअमालाए ॥ ६४ ॥

[त्रयोदश प्रथमतृतीययोः । दश शेषयोः पादयोः ।
लक्षणकं तदीदृशं । मरकतमालायाम् ॥ ६४ ॥]

दस पढमतइअए । चौदह अवसेसे चलणे ॥
तं महुअरवदं । सकइ वहंसच्छंदवणे ॥ ६५ ॥

[दश प्रथमतृतीययोः । चतुर्दश अवशेषोच्चरणयोः ।
तं महुकरवृन्दं । × × अपभ्रंशच्छन्दोवने ॥ ६५ ॥]

जहा चउमुहस्स [यथा चतुर्मुग्यस्य]—

ससि उग्गउ ताम । जेण गहअंगण मंडिअउ ॥
णं रइरहचक । दीसइ अरुणे छुडिअउ ॥ ६५.१ ॥
[शशी उद्गतस्तावत् । येन नभोऽङ्गनं मण्डितम् ।
ननु रवि-रथचक्रं । दृश्यतेऽरुणेन त्यक्तम् ॥ ६५.१ ॥]

चौदह पढमतइअचलणे । सेसे दस जाह ॥
एसाहिणववसंतसिरी । कम्स ण पडिहाह ॥ ६६ ॥

[चतुर्दश प्रथमतृतीयचरणयोः । शेषयोर्दश यस्याः ।
एषा अभिनववसन्तश्रीः । कस्य न प्रतिभाति ॥ ६६ ॥]

दस विसमे चलणे । पण्णारह सेसे पाअए ॥
तं केअइकुसुमं । बज्झंतं कम्स ण सोहए ॥ ६७ ॥

[दश विषमे चरणे । पञ्चदश शेषे पादे ।
तत् केतकीकुसुमं । बध्यमानं कस्य न शोभते ॥ ६७ ॥]

पण्णारह पढमतइ(ई)अए । दस सेसे चलणे ॥
एरिसलक्ख[ण]संजुत्तअं । मणहरअंति भणे ॥ ६८ ॥

[पञ्चदश प्रथमतृतीययोः । दश शेषोच्चरणयोः ।
ईदृग्लक्षणसंयुक्तं । मनोहरमिति भणेत ॥ ६८ ॥]

जहा [यथा]—

सुरसंघं वि संकीतं तैल्लोके । जासु सेव करइ ॥
अत्थाणे तसु सुअं चालिहो । वु[अ]ओ पइसइ ॥ ६८.१ ॥

[सुरसंपोषि बाह्यमानसैलीक्ये । यस्य सेवां करोति ॥
आस्थाने तस्य द्रुतो बालिनः । दूतः प्रविशति ॥ ६८.१ ॥]

दस पटुमतइअए । सोडह वीअचउत्थे पाए ॥
 लक्खणमेरिसअं । जाणह णवविञ्जुलमालाप ॥ ६९ ॥
 [दश प्रथमतृतीययोः । षोडश द्वितीयचतुर्थयोः पादयोः ।
 लक्षणमीदृशं । जानीत नवविद्युन्मालापाम् ॥ ६९ ॥]

सोलह पटुमतइअए पाए । दस सेसे चलणे ॥
 अक्खित्तिआएँ तं लक्खणअं । इह छंदम्मि भणे ॥ ७० ॥
 [षोडश प्रथमतृतीययोः पादयोः । दश शेषयोश्चरणयोः ।
 आक्षिप्तिकायास्तल्लक्षणकं । इह छन्दसि भणेत् ॥ ७० ॥]

दस आइतइअए । वीअचउत्थएसु सत्तारह ॥
 एरिस चउपाअं । तिवलितरंगअं ति तं जाणह ॥ ७१ ॥
 [दश आवितृतीययोः । द्वितीयचतुर्थयोः सप्तदश ।
 ईदृशं चतुष्पदे । त्रिवलीतरंगकमिति तज्जानीत ॥ ७१ ॥]

सत्तारह पटुमतइअएसु । दस सेसे पाए ॥
 मत्ताउ क्रमेण हुवंति मि[अ]ए । किण्णरलीलाए ॥ ७२ ॥
 [सप्तदश प्रथमतृतीययोः । दश शेषयोः पादयोः ।
 मात्राः क्रमेण भवन्ति मितयोः । किण्णरलीलायाम् ॥ ७२ ॥]

इअ दसमत्ते पाए छच्चपपदचउंसे(चंस)तिविहअंगिल्ले ॥
 उत्तरचलणविभिण्णे चउदसहा लक्खणं एअं ॥ ७३ ॥
 [इति दशमात्रे पादे छच्चपपदचउंशत्रिविधभङ्गयुते ।
 उत्तरचरणविभिन्ने चतुर्दशधा लक्षणमेतत् ॥ ७३ ॥]

विसमे एआरह । बारह वीचअउत्थे ॥
 एअं अरविंदअं । होइ अवहंस]स्त्ये ॥ ७४ ॥
 [विषमे एकादश । द्वादश द्वितीयचतुर्थयोः ।
 एतद्वरिण्डकं । भवति अपभ्रंशशास्त्रे ॥ ७४ ॥]

बारह पटुमतइअए । एआरह सेसए ॥
 जाणह लक्खणअं तं । मकरन्दअहासए ॥ ७५ ॥
 [द्वादश प्रथमतृतीययोः । एकादश शेषयोः ।
 जानीत लक्षणं तत् । मकरन्दजहासे ॥ ७५ ॥]

जहा [यथा]—

हरिभागमण सुणेधि । आसासिअपडरय ॥
 पुअचवळअअअ राय(रं) । तेणुभिउ मडुरय ॥ ७५.१ ॥

[हरेरागमनं श्रुत्वा । आश्वासितपौराण्यम् ।

श्रुतधवलध्वजो राज्ञः । तेनोच्छ्रितो मथुरायाम् ॥ ७५-१ ॥]

ओजे एआरह । तेरह सेसे चलणए ॥

मत्ताओ मुणिज्जह । विम्भमविलासिअवअणए ॥ ७६ ॥

[ओजे एकादश । प्रयोदश शेषयोश्चरणयोः ।

माघ्नः जानीत । विम्भमविलासितवदनके ॥ ७६ ॥]

तेरह पट्टमतइ(ई)अए । एआरह उत्तरे ॥

लक्खणअं तं एरिसं । कुसुमाउलमहुँअरे ॥ ७७ ॥

[प्रयोदश प्रथमतृतीययोः । एकादश उत्तरयोः ।

लक्षणकं तदीदृशं । कुसुमाकुलमधुकरे ॥ ७७ ॥]

विसमे एआरह । चोइह बीअचरमे चलणे ॥

इअ लक्खणसंजुअं । वणफुल्लंघ[अ]अंति भणे ॥ ७८ ॥

[विषमे एकादश । चतुर्दश द्वितीयचतुर्थचरणयोः ।

इति लक्षणसंयुतं । वनफुल्लंघयमिति भणेत ॥ ७८ ॥]

जहा [यथा]—

भज्जउ जो भज्जइ । सत्तुवले रणे दुज्जअहो ॥

हउं एक ण भज्जइ(उं) । सारहिअइअधणंजअहो ॥ ७८-१ ॥

[भग्यतां यो भग्यते । शत्रुवले रणे दुर्जयात् ॥

अहमेको न भग्ये । सारथि × × × धनंजयात् ॥ ७८-१ ॥]

चोइह आइतइअचलणे । एआरह सेसए ॥

लक्खणअंति तमेरिसअं । भण भमरविलासए ॥ ७९ ॥

[चतुर्दश आदितृतीयचरणयोः । एकादश शेषयोः ।

लक्षणकमिति तदीदृशं । भण भमरविलासके ॥ ७९ ॥]

विसमे एआरह । पण्णारह जइ अवसेसए ॥

लक्खणमिणभेरिसं । किर किण्णरमहुँरविलासए ॥ ८० ॥

[विषमे एकादश । पञ्चदश यदि अथशेषयोः ।

लक्षणमिदमीदृशं । किर किण्णरमधुरविलासके ॥ ८० ॥]

पण्णारह पट्टमतइ(ई)अए । एआरह सेसए ॥

लक्खण[मि]मिणं समुद्धिअं । किर मअणविलासए ॥ ८१ ॥

[पञ्चदश प्रथमतृतीययोः । एकादश शेषयोः ।

लक्षणमिदं समुद्धिअं । किर मदनविलासके ॥ ८१ ॥]

विसमे एआरह । सोरह बीअचउत्ये पाए ॥
मत्ता हुविज्जाह । णिच्चं विज्जाहरल्लिआए ॥ ८२ ॥

[विषमे एकादश । षोडश द्वितीयचतुर्थयोः पादयोः ।
मात्रा भविष्यन्ति । त्रिषु विद्याधरल्लितायाम् ॥ ८२ ॥]

सोलह पढमतइज्जे चलणे । एआरह सेसए ॥
लक्खणअं जाणरिसअं तं । विज्जाहरहासए ॥ ८३ ॥

[षोडश प्रथमतृतीययोश्चरणयोः । एकादश शेषयोः ।
लक्षणकं जानीहीदसं तत् । विद्याधरहासे ॥ ८३ ॥]

विसमे एआरह । सत्तारह बीअचउत्यएसु ॥
मत्ता हुविज्जाह । एअं सारंगा(ग)अपाअएसु ॥ ८४ ॥

[विषमे एकादश । सप्तदश द्वितीयचतुर्थयोः ।
मात्रा भविष्यन्ति । एवं सारंगकपादेषु ॥ ८४ ॥]

सत्तारह पढमतइ(इ)अएसु । एआरह उत्तरे ॥
मत्ताउ कमेण ठवेहु एत्थ । कुसुमाउहसेहरे ॥ ८५ ॥

[सप्तदश प्रथमतृतीययोः । एकादश उत्तरयोः ।
मात्राः क्रमेण स्थापयताम् । कुसुमायुधशेखरे ॥ ८५ ॥]

इअ एआरहमत्ते छपपचच्चतत(च)तिविहभंगिल्ले ॥
उत्तरचरणविभिण्णे धरसहा लक्खणं एअं ॥ ८६ ॥

[इत्येकादशमात्रे छपपचच्चततच-त्रिविधभङ्गवति ।
उत्तरचरणविभिन्ने द्वादशधा लक्षणमेतत् ॥ ८६ ॥]

बारह पढमतइअए । तेरह जइ अवसेसए ॥
लक्खणअं एरिसअं । जाणह कामिणिहासए ॥ ८७ ॥

[द्वादश प्रथमतृतीययोः । त्रयोदश यदि अवशेषयोः ।
लक्षणकमीदसं । जानीत कामिनीहासे ॥ ८७ ॥]

जहा चउमुहस्स [यथा चतुर्मुलस्य]—

दोणेह किअ अहिसेअए । विविहसमुच्चिअविधहरं ॥
वट्टिअसमरावेसहं । बलइ(ई) वे वि सण्णइ(ई) ॥ ८७-१ ॥

[द्रोणस्य कृतेभियेके । विविधसमुच्चित्तच्छिद्धे ।
वर्धितसमरावेदो । नले द्वे अपि सन्नदे ॥ ८७-१ ॥]

तेरह पढमतइ(ई)अए । बारह बीअचउत्थे ॥
 उवदुवहअलकखणमिणं । होइ अवहं[स]सत्थे ॥ ८८ ॥
 [भवोवस प्रथमनृतीययोः । द्वादश द्वितीयचतुर्थयोः ।
 उपदोहकलक्षणमिदं । भवत्यपभ्रंशशास्त्रे ॥ ८८ ॥]

यथा संस्कृते—

अथि सखि साहसकारिणि । किं तव चंक्रमितेन ।
 ठसदिति भङ्गमवाप्स्यसि । कुचयुगभारभरेण ॥ ८८.१ ॥
 बारह विसमे चलणे । चोदह पुणु सेसएँ होंति ॥
 जाणह एरिसअं तं । अवदुवहअलकखणअंति ॥ ८९ ॥
 [द्वादश विषमे चरणे । चतुर्दश पुनः शेषयोः भवन्ति ।
 जानीत ईदशं तत् । अपदोहकलक्षणमिति ॥ ८९ ॥]
 चोदह पढमतइअचलणे । बारह बीअचउत्थे ॥
 दुवहअलकखणं एरिसउ । होइ अवहं[स]सत्थे ॥ ९० ॥
 [चतुर्दश प्रथमनृतीयचरणयोः । द्वादश द्वितीयचतुर्थयोः ।
 दोहकलक्षणमीदशं । भवति अपभ्रंशशास्त्रे ॥ ९० ॥]

जहा [यथा]—

गिसुणोवि पच्छेँ नुरअरउ । भुंडअणिहिँ सहसत्ति ॥
 णिअकंतह दाढाजुअले । पुणि पुणि णअण वळंति ॥ ९०.१ ॥
 [श्रुत्वा पश्चात् नुरगरवं । सूक्रीणा सहसेति ।
 निष्कान्तस्य दंष्ट्रायुगले । पुनः पुनः नयनानि वर्तन्ति ॥ ९०.१ ॥]

बारह पढमतइअए । पण्णारह बीअचउत्थए ॥
 जाणह लकखणअं तं । एरिसं(स)[अं] पेम्मविलासए ॥ ९१ ॥
 [द्वादश प्रथमनृतीययोः । पञ्चदश द्वितीयचतुर्थयोः ।
 जानीत लक्षणं तत् । ईदशं प्रेमविलासे ॥ ९१ ॥]

पण्णारह पढमतइ(ई)अए । बारह बीअचउत्थे ॥
 सा भण्णइ चंदमलेहिआ । एत्थ अवहं[स]सत्थे ॥ ९२ ॥
 [पञ्चदश प्रथमनृतीययोः । द्वादश द्वितीयचतुर्थयोः ।
 सा भण्यते चन्द्रलेखिका । अप्रापभ्रंशशास्त्रे ॥ ९२ ॥]

बारह आइतइअए । सोलह बीअचउत्थे पाए ॥
 छंदुणुएहिँ भणिअं । लकखणअं कंचइमालाए ॥ ९३ ॥

[द्वादश आदित्यीययोः । षोडश द्वितीयचतुर्थयोः पादयोः ।
छन्दोऽभेदितं । लक्षणं काञ्चनमालायाः ॥ ९३ ॥]

जइ सोडह पट्टमतइअचलणे । सेसे बारह होति ॥
तं सुरआलिंगणअस्स इमं । जाणह लक्खणअंति ॥ ९४ ॥

[यदि षोडश प्रथमनृतीयचरणयोः । शेषे द्वादश भवन्ति ।
तत् सुरालिङ्गनस्यैतत् । जानीत लक्षणमिति ॥ ९४ ॥]

बारह पढमतईए । सत्तारह बीअचउत्थे पाए ॥
एरिसअं णाअव्वं । लक्खणअं जलहरविला(ल)सिआए ॥ ९५ ॥

[द्वादश प्रथमनृतीययोः । सप्तदश द्वितीयचतुर्थयोः पादयोः ।
ईदं ज्ञातव्यं । लक्षणं जलहरविलसितायाः ॥ ९५ ॥]

सत्तारह आइतईअणसु । बारह सेसे चलणे ॥
मत्ताउ हुवंति क्रमेण एआ । कंकेल्लिआभरणे ॥ ९६ ॥

[सप्तदश आदित्यीययोः । द्वादश शेषयोः चरणयोः ।
माया भवन्ति क्रमेणैताः । कंकेल्लिताभरणे ॥ ९६ ॥]

इअ बारहमत्तिल्ले छचदपपदचपतचचचभंगिल्ले ॥
उत्तरचरणविभिण्णे दसविहअं लक्खणं एअं ॥ ९७ ॥

[इति द्वादशमाश्रयति छचद-पपद-चपत-चचच-भङ्गवति ।
उत्तरचरणविभिन्ने दशविधं लक्षणमेतत् ॥ ९७ ॥]

तेरह पढमतईआ(अ)ए । चोइह अवसेसएँ पाए ॥
मत्ता जाणेजसु इह । अहिणवमिअंकलेहाए ॥ ९८ ॥

[त्रयोदश प्रथमनृतीययोः । चतुर्दशावशेषयोः पादयोः ।
मात्रा ज्ञायन्तामिह । अभिनवमृगाङ्कलेलायाम् ॥ ९८ ॥]

चोइह पट्टमतइअचलणे । तेरह बीअचउत्थए ॥
लक्खणअंति तमेरिसअं । कुसुमिअकेअइहत्थए ॥ ९९ ॥

[चतुर्दश प्रथमनृतीयचरणयोः । त्रयोदश द्वितीयचतुर्थयोः ।
लक्षणमिति तदीदं । कुसुमितकेतकीहस्ते ॥ ९९ ॥]

तेरह पढमतइ(इ)अए । पण्णारह सेसे पाअए ॥
साहारकुसुममंजरी । एसा अवहसे भण्णए ॥ १०० ॥

[त्रयोदश प्रथमनृतीययोः । पञ्चदश शेषयोः पादयोः ।
सहकारकुसुममंजरी । एसापञ्चो भण्यते ॥ १०० ॥]

जहा [यथा]—

रणे रणपहु ण वज्जह । को तासु जिअते भज्जह ॥
अकुसलसुहडणिसुंमहो । किं करउ खलग्ग(लंग)णधंमहो ॥ १००१ ॥
[रणे रणपथो न वर्ज्यते । कः तस्मात् जीवन् भज्यते ।
अकुशलसुभटनिशुम्भस्य । किं क्रियतां खलाङ्गणस्तम्भस्य ॥ १००१ ॥]

पण्णारह पढमतइ(ई)[अ]ए । तेरह सेसे पा[अ]ए ॥
तं भण्णइ कुंजरविलसितं । एत्थ चउप्पअजाअए ॥ १०१ ॥
[पञ्चदश प्रथममृतीययोः । त्रयोदश शेषयोः पादयोः ।
तद्भण्यते कुंजरविलसितं । अत्र चतुष्पदजाती ॥ १०१ ॥]

तेरह पढमतइ(ई)अए । सोलह वीअचउत्थे चलणे ॥
छन्दुणुअपरिपद्धिअं । [तं] कामिणिक्कीडणअंति भणे ॥ १०२ ॥
[त्रयोदश प्रथममृतीययोः । षोडश द्वितीयचतुर्थयोश्चरणयोः ।
छन्दोऽपरिप्रार्थितं । तत् कामिनीक्कीडनकमिति भण्येत् ॥ १०२ ॥]

सोलह पढमतईए चलणे । तेरह जइ अवसेसए ॥
तं लक्खणअंति तमेरि[स]अं । छंदम्मि राअहंसए ॥ १०३ ॥
[षोडश प्रथममृतीययोश्चरणयोः । त्रयोदश यद्यवशेषयोः ।
तल्लक्षणमिति तदीदृशं । छन्द्सि राजहंसके ॥ १०३ ॥]

तेरह पढमतइ(ई)अए । जइ सत्तारह वीअचउत्थे(त्थे)[ए] ॥
सप्पाअरिअमेरिसंतं । आणह तमिणं कंकणहत्यअं ॥ १०४ ॥
[त्रयोदश प्रथममृतीययोः । यदि सप्तदश द्वितीयचतुर्थयोः ।
× × × × ईदृशं तत् । जानीत तदिदं कङ्कणहस्तकम् ॥ १०४ ॥]

पढमतइ(ई)अएसु सत्तारह । तेरह सेस(से) पाअए ॥
असोअपल्लवळाआलक्खणं । होइ चउप्पअजाअए ॥ १०५ ॥
[प्रथममृतीययोः सप्तदश । त्रयोदश शेषयोः पादयोः ।
अशोकपल्लवच्छायाकङ्कणं । भवति चतुष्पदजाती ॥ १०५ ॥]

इअ तेरहमत्तिल्ले पल्लदपपतचचपतिविहभंगिल्ले ॥
उत्तरचलणविमिण्णे अट्टुविई लक्खणं एअं ॥ १०६ ॥
[इति त्रयोदशमात्रावति पल्लद-पपत-चचप-तिविचभङ्गवति ।
उत्तरचरणविमिणे अष्टविचं लक्षणमेतत् ॥ १०६ ॥]

चोद्ग्रह पट्टमतइअचलणे । पण्णारह तह अवसेसग् ॥
सुहअं वरतिलअस्स इमं । लक्खणअं इहावहंसग् ॥ १०७ ॥

[चतुर्दश प्रथमतृतीययोश्चरणयोः । पञ्चदश-तथावशेषयोः ।
सुभगं वरतिलकस्येदं । लक्षणमिहापदेशं ॥ १०७ ॥]

पण्णारह पट्टमतइ(इ)अए । चउद्ग्रह अवसेसे चलणे ॥
इअ एगिसलक्खणसंजुअं । तं अणंगललिअंति भणे ॥ १०८ ॥

[पञ्चदश प्रथमतृतीययोः । चतुर्दशावशेषयोश्चरणयोः ।
इतीदशलक्षणसंयुतं । तदनङ्गललितमिति भणेत ॥ १०८ ॥]

पट्टमतइआ चोद्ग्रहहिं । तह बीअचउत्था सोद्ग्रहहिं ॥
इअ चउचलणसलक्खणिआ । ङन्दे वसंतंलहा भणिआ ॥ १०९ ॥

[प्रथमतृतीयौ चतुर्दशभिः । तथा द्वितीयचतुर्थौ षोडशभिः ।
इति चतुश्चरणमलक्षणा । ङन्दमि वसन्तलंघ्या भणिता ॥ १०९ ॥]

जइ पट्टमतइआ सोलहहिं । बीअचउत्था चोद्ग्रहहिं ॥
इअ एगिसलक्खणविरइअअं । भण्णइ वम्महविलसिअअं ॥ ११० ॥

[यदि प्रथमतृतीयौ षोडशभिः । द्वितीयचतुर्थौ चतुर्दशभिः ।
इतीदशलक्षणविरचितं । भण्यते मन्मथविलसितम् ॥ ११० ॥]

चोद्ग्रह पट्टमतइअचलणे । जइ सत्तारह बीअचउत्थए ॥
लक्खणअं तं एगिसअं । जाणह महगलाविणिहत्थए ॥ १११ ॥

[चतुर्दश प्रथमतृतीययोश्चरणयोः । यदि सप्तदश द्वितीयचतुर्थयोः ।
लक्षणकं तदीदशं । जानीत मधुरालापिनीहम्कं ॥ १११ ॥]

जइ सत्तारह पट्टमतइ(इ)अए । चोद्ग्रह अवसेसए चलणे ॥
एअ आरंगअंति विरअंति । चउवअलक्खणअं कइणे ॥ ११२ ॥

[यदि सप्तदश प्रथमतृतीययोः । चतुर्दशावशेषयोश्चरणयोः ।
एवं आरंगदीति विरचयन्ति । चतुष्पदलक्षणं कवयः ॥ ११२ ॥]

इअ चउद्ग्रहमत्तिल्ले छक्क(प)त्तपपचक्कचदगणभंगिल्ले ॥
उत्तरचलणविभिण्णे छव्विहमिह लक्खणं एअं ॥ ११३ ॥

[इति चतुर्दशमात्रावति छपत-पपच-क्कचद-गणभङ्गवति ।
उत्तरचरणविभिन्ने षड्विचमिह लक्षणमेतत् ॥ ११३ ॥]

पण्णारह पढमतइ(इ)अए । सोडह बीअचउत्थे पाए ।
तं मुहवत्तीए लक्खणं । उक्कमेण कज्जललेहाए ॥ ११४ ॥

[पञ्चदश प्रथमनृतीययोः । षोडश द्वितीयचतुर्थयोः पादयोः ।
तन्मुख्यवत्या लक्षणं । उत्क्रमेण कज्जललेवायाम् ॥ ११४ ॥]

पण्णारह पढमतइअए । सत्तारह बीअचउत्थे(त्थ)अम्मि ॥
लक्खणं अं कसुमलआ[ह]ए । उक्कमेण किलकिंचिअअम्मि ॥ ११५ ॥

[पञ्चदश प्रथमनृतीययोः । सप्तदश द्वितीयचतुर्थयोः ।
लक्षणं कसुमलनागृहे । उत्क्रमेण किलकिंचितके ॥ ११५ ॥]

इअ पण्णारहमत्तं छपंच-चचपद-तिप-तिविहभंगिल्ले ॥
उत्तरचलणविभिण्णे चउविहमिह लक्खणं एअं ॥ ११६ ॥

[इति पञ्चदशमात्रे छपच-चचपद-तिप-त्रिविध-भङ्गवति ।
उत्तरचरणविभिन्ने चतुर्विधमिह लक्षणमेतन् ॥ ११६ ॥]

सोलह पढमतइए पाए । सत्तारह बीअचउत्थ[अ]म्मि ॥
लक्खण[अ]मिह रअणमालाए । तं उक्कमेण सत्तिबिबिअम्मि ॥ ११७ ॥

[षोडश प्रथमनृतीययोः पादयोः । सप्तदश द्वितीयचतुर्थयोः ।
लक्षणमिह रत्नमालायाः । तदुत्क्रमेण सत्तिविभिन्ने ॥ ११७ ॥]

इअ सोलहमत्तिल्ले छलचचचउक्कदुविहभंगिल्ले ॥
उत्तरचलणविभिण्णे दुविह[अ]मिह लक्खणं सिट्ठं ॥ ११८ ॥

[इति षोडशमात्रे छलच-चचउक्क-द्विविध-भङ्गवति ।
उत्तरचरणविभिन्ने द्विविधमिह लक्षणं शिष्टम् ॥ ११८ ॥]

इअ सत्तारहमत्तं छलपतिचआरपगणभग्गी(भंगी)ओ ॥
एआओ इमे पाए इमाइं अणुसरह वीसत्था ॥ ११९ ॥

[इति सप्तदशमात्रे छलप-तिचआरपगण-भङ्गगी ।
एतावस्मिन्पादे इमान्यनुसरत विभक्त्याः ॥ ११९ ॥]

वीसट्टारहसोल[ह]चाइहवारहदसट्टुच्चउदा ॥
एवं दहत्तरसअं धुवआणं वत्थुआणं च ॥ १२० ॥

[विंशत्यष्टादशषोडशचतुर्दशद्वादशदशाष्टपदचतुर्दशयम् ।
एवं दशोत्तरसतं ध्रुवकानां वस्तुकानां च ॥ १२० ॥]

अण्णण्णचलणजणिअं । तं संकिण्णअंति भणिअं ॥
छदे अट्टविहं च णिवद्धअं । अद्धसमसंकिण्णअं ॥ १२१ ॥

[भन्धान्यचरणजनितं । तत्संकीर्णकमिति भणितम् ।
छन्दस्वद्विविधं च निबद्धं । अर्धमममंकीर्णकम् ॥ १२१ ॥]

जहा [यथा]—

वाआला फरुसा विधणा । गुणेहि विमुक्का पाणहरा ॥
जिह दुज्जणु सज्जणउवरि । तिह पसरु ण लहंति सग ॥ १२१.१ ॥
[वाआला परुषा वेचनाः । गुणैर्विमुक्ताः प्राणहराः ।
यथा दुर्जनाः सजनोपरि । तथा प्रसरं न लभन्ते शराः ॥ १२१.१ ॥]

पढमसरिच्छो बीअओ । तइअअस्स तह चउत्थओ ॥
इह एरिसलक्खणेण जणिअं । तं धुवअं अद्धसमं भणिअं ॥ १२२ ॥

[प्रथमसदृशो द्वितीयः । तृतीयस्य तथा चतुर्थः ।
इह ईदृशात्मभ्रगेण जनितं । तद् ध्रुवकमर्धममं भणितम् ॥ १२२ ॥]

जहा [यथा]—

किर(व)कण्णकलिग परिजिअ । ठिअ णवर माणवियज्जिअ ॥
णहु कोवि अहिट्टइ मुणिअवहे । कहि धरइ जअदह कण्ह कहे ॥ १२२.१ ॥
[कृपकर्णकलिङ्गाः परिजिताः । स्थिताः केवलं मानविवर्जिताः ॥
× × × × × × । कुत्र प्रियते जयदथः कृष्ण कथय ॥ १२२.१ ॥]

दसमत्ते पाए । अट्टा(डुट्टा)हच्च(ज्ज)गणे ॥
सा सव्वसमाणं । मज्झे ससिवअणा ॥ १२३ ॥

[दशमात्रे पादे । अर्धतृतीयगणे ।
सा सर्वसमानां । मध्ये शशिवदना ॥ १२३ ॥]

एआरहकल्लिं । चपदा मुहतइअए ॥
चचता सेसपाए । लक्खणं(ण) माणइअए ॥ १२४ ॥

[एकादशकलावति । चपदाः मुष्णतृतीययोः ।
चचताः शेषपादयोः । लक्षणं मारकृतेः ॥ १२४ ॥]

जहा [यथा]—

सव्वइ दूरे संखु । हणुमंत ण दीसइ ॥
सक्खइ सभब्बुहे । पक्करइ पइ(ई)सइ ॥ १२४.१ ॥
[दृश्यते दूरे शङ्खः । हनुमान् न दृश्यते ॥
दृश्यते × × व्यूहे । प्रकरणः प्रविशति ॥ १२४.१ ॥]

बारहमते पाए । तिचभारा छ च्छो वा ॥

इअ लक्खणसंजुत्ता । भण्णइ महाणुभावा ॥ १२५ ॥

[द्वादशमात्रे पादे । त्रयश्चकाराश्छौ वा ।

इति लक्षणसंयुक्ता । भण्यते महानुभावा ॥ १२५ ॥

चलणे तेरहमत्तअं । पपतगणेहिं विहत्तअं ॥

अहवा च्चपविट्टिसिअं । तमिणं अच्चरविलसिअं ॥ १२६ ॥

[चरणे त्रयोदशमात्रकं । पपतगणैर्विभक्तम् ।

अथवा च्चपविभूयितं । तद्विदं अप्सरोविलम्बितम् ॥ १२६ ॥

चलणे चोद्दहमत्ताओ । अण्णे आहुट्टुचआरा ॥

छचचा जीअ विहासए । एसा गंधोअआ(अ)घाग ॥ १२७ ॥

[चरणे चतुर्दश मात्राः । अन्ये अर्धचतुर्थचकाराः ।

छचचाः यस्या विभासन्ते । एषा गन्धोदकधारा ॥ १२७ ॥]

सत्त्वे पण्णारहमत्तआ । त(ति)चत्तआरसंजुआ [अ]हवा ॥

छचपगणेहिं संबद्धआ । आ(पा)रणअस्स इमे पाअआ ॥ १२८ ॥

[सर्वे पञ्चदशमात्रिकाः । त्रिच-तकारसंयुता अथवा ।

छचपगणैः संबद्धाः । पारणकस्य इमे पादाः ॥ १२८ ॥]

सोलहमत्तं पाआउलअं । छचछंसविरइअं संकुलअं ॥

तं चेअ चत्तारचउक्कलअं । तं जाणसु पद्धडिआधुवअं ॥ १२९ ॥

[सोडशमात्रं पादाकुलकं । छचछांशविरचितं संकुलम् ।

तदेव चकारचतुष्कं । तज्जानीहि पद्धतिकाधुवकम् ॥ १२९ ॥]

होति सआ सत्तारहमत्तआ । तह चत्तपतभारसंजुत्तआ ॥

अहवा छचचत्तआरणिबद्धआ । तिपदा ओवअ(ण)स्स

इमे पाअआ ॥ १३० ॥

[भवन्ति सदा सप्तदशमात्राः । तथा चत्तपतकारसंयुक्ताः ।

अथवा छचचत्तकारनिबद्धाः । त्रिप-याः उपबन्धनस्थेमे पादाः ॥ १३० ॥]

छप्पअच्चउप्पआणं दोण्हं इह लक्खलक्खणं सिट्ठं ॥

एत्ताहे दुवआणं साहिअन्तं णिसामेह ॥ १३१ ॥

[षट्पदचतुष्पदानां द्वयोरिह लक्ष्यलक्षणं सिष्टम् ।

अतःपरं द्विपदानां कथ्यमानं निशामयत ॥ १३१ ॥]

अट्टवीसमत्ताहिं णिवद्धं सत्ताहिं चेहिं लअं ॥ १३२ ॥

[अष्टाविंशतिमात्राभिर्निबद्धं सप्तभिर्विलंब्यम् ॥ १३२ ॥]

दसमत्तविरामं अट्टवीसमत्तमिणं भमरर(व)अं ॥ १३३ ॥

[दशमात्रविरामं अष्टाविंशतिमात्रमिदं भमरपदम् ॥ १३३ ॥]

पटमल्लभारकअं सत्तमद्वगअं उडभमरवअं तं ॥ १३४ ॥

[प्रथमकृतषण्मात्रं सप्तमगतद्विमात्रं उडभमरपदं तत् ॥ १३४ ॥]

सत्तमपगणकअंतं गरुडवअं भणिअं अवहंसए ॥ १३५ ॥

[सप्तमपगणकृतान्तं गरुडपदं भणितमपभ्रंशे ॥ १३५ ॥]

पटमल्लभारकअं सत्तमप(त)गअं उवगरुडवअं इमं ॥ १३६ ॥

[प्रथमकृतषण्मात्रं सप्तमगतत्रिमात्रं उपगरुडपदमिदम् ॥ १३६ ॥]

तीसहिं मत्ताहिं चगणकआहिं तहिं चिअ सुर्वारहआहं(हिं) ॥

पृथ्वपरद्भकअं गीर्हिसमअं भणिअं पवरकर्हहिं ॥ १३७ ॥

[त्रिंशत्ता मात्रामिश्रगणकृताभिः तत्रैव सुर्विरचिताभिः ।

पूर्वापरार्धकृतं गीर्णियमकं भणितं प्रवरकविभिः ॥ १३७ ॥]

जं वारहअट्टंतं छजुअलअंतं तं उण हग्णिवअं ॥ १३८ ॥

[यद्द्वात्रिंश-अष्टान्तं षण्मात्रयुगलान्तं तत्पुनर्हरिणपदम् ॥ १३८ ॥]

पंचलभारजुअं भण भमररअं दसअट्टसु वारहसु ॥ १३९ ॥

[पञ्चषण्मात्रयुतं भण भमररन्तं दश-अष्टसु द्वात्रिंशसु ॥ १३९ ॥]

एकतीसकलअं छचउककअमुवह चतेहिं कमलाअरं ॥ १४० ॥

[एकत्रिंशकलं पट्चतुष्कृतं पश्यत चताभ्यां कमलाकारम् ॥ १४० ॥]

जा सत्तचआरा णिहणतआग सा कुंकुमतिलआवली ॥ १४१ ॥

[या सप्तचकारा निधनतकारा सा कुंकुमतिलकावली ॥ १४१ ॥]

वारहअट्टसंठिआ रअणकंठिआ छमुहा पविरामिआ ॥ १४२ ॥

[द्वादश-अष्टसंस्थिता रत्नकण्ठिका षण्मुखी पविरामिका ॥ १४२ ॥]

अट्टचआरकअं खंघअंसमअं दसअट्टचउडहछिण्णं ॥ १४३ ॥

[अष्टचकारकृतं स्कन्धकसमं दश-अष्ट-चतुर्दशच्छिण्णम् ॥ १४३ ॥]

बारसमे वीसमए बत्तीसमए जमिअं मोत्तिअदामं ॥ १४४ ॥

[द्वादशे विंशतितमे द्वात्रिंशत्तमे यमितं मौक्तिकद्वयम् ॥ १४४ ॥]

चोद्दहमे बाहंसमए बत्तीसमए णवकेलीपत्तं ॥ १४५ ॥

[चतुर्दशे द्वाविंशतितमे द्वात्रिंशत्तमे नवकदलीपत्रम् ॥ १४५ ॥]

छक्कलगणपुग्गिमाए गुरुचरमाए तं णिहणं वणिआए ॥ १४६ ॥

[पट्कलगणपौरुस्यां गुरुचरमायां × × × ॥ १४६ ॥]

मत्तचआरकअं अट्टमपगअं तेत्तीसकलं पा(आ)आमअं ॥ १४७ ॥

[सप्तचकारकृतं अष्टमपकृतं त्रयस्त्रिंशत्कलं आयामकम् ॥ १४७ ॥]

दसमँ अट्टारहमे णिहणगअकमे वीसमिअं कंचीडामअं ॥ १४८ ॥

[दशमे अष्टादशे निधनगतक्रमे विश्रमितं कान्चीदामकम् ॥ १४८ ॥]

बारसमे वीसमए तेत्तीसमए संठइ रसणादामअं ॥ १४९ ॥

[द्वादशे विंशतितमे त्रयस्त्रिंशत्तमे संतिष्ठति रसनादामकम् ॥ १४९ ॥]

चोद्दहमं (वा)वीसमए तेत्तीसमए विरमे चूळामणी ॥ १५० ॥

[चतुर्दशे द्वाविंशतितमे त्रयस्त्रिंशत्तमे विरामे चूळामणिः ॥ १५० ॥]

छक्कलंपुरिमाहँ तणिहणाहँ ताहँ उअपुव्वाहँ भणेज्ज उणो ॥ १५१ ॥

[षट्कलपुरस्कृतानि तनिधनानि ताम्बुपपूर्वानि भणेत्युनः ॥ १५१ ॥]

अट्टचआरकअं णवमगगरुअं चउतीसाहँ कलाहिँ सोट्त्वणअं ॥ १५२ ॥

[अष्टचकारकृतं नवमगतगुरकं चतुस्त्रिंशता कलामिः स्वप्नकम् ॥ १५२ ॥]

दसमँ अट्टारहमे चउतीसमए जइ वीसामो अच्चरकुसुमं ॥ १५३ ॥

[दशमे अष्टादशे चतुस्त्रिंशत्तमे यदि विश्रामः अण्यरःकुसुमम् ॥ १५३ ॥]

बारसमे वीसमए व(चो)त्तीसमए संठइ भुअंगविक्कंतं ॥ १५४ ॥

[द्वादशे विंशतितमे चतुस्त्रिंशत्तमे संतिष्ठते भुजंगविक्रान्तम् ॥ १५४ ॥]

अं पढमचउत्थछआरं चउदसमे वीसमए द्विअमट्टगणं ॥

तं [पुण] भण ताराभुवअं; पवणद्धुवअं पट्टमलट्टछक्कलअं ॥ १५५ ॥

[अथथमचतुर्थषण्मात्रं चतुर्दशे विंशतितमे स्थितमष्टगणम् ।

सत्युत्तमैण ताराभुवकं; पवणभुवकं प्रथमषड्पट्टकलकम् ॥ १५५ ॥]

जं सोडसमे वा(चो)वीसमए ठिअमन्दट्टुगणं तं णा(णो)रंगं ॥ १५६ ॥

[यच्छोडशे चतुर्विंशतितमे स्थितं सार्धोष्टगणं तत्रावर्त्तम् ॥ १५६ ॥]

तिरथाणणअं परमं सुहअं अट्टचआरकअं तंससंगअअं ॥ १५७ ॥

[मीथाननकं परमं सुभगं अष्टचकारकृतं त्रिमात्रसंगतम् ॥ १५७ ॥]

पंचतीसमत्तापरमे चोद्दहविरमे वावीसे कंदोदुअं ॥ १५८ ॥

[पञ्चाशिन्मात्रापरं चतुर्दशविरामे द्वाविंशतितमे कन्दोदुम् ॥ १५८ ॥]

दसमे अट्टादसमे संठइ चरमे दो छआरपुव्वं भमरन्द(ह)अं ॥ १५९ ॥

[दशमे अष्टादशे संतिष्ठते चरमे द्विपण्मात्रपूर्वं भ्रमरद्रुतम् ॥ १५९ ॥]

बारसमे [वीसमए] इसुतीसमए जं संठइ तं सुग्कीडिअं ॥ १६० ॥

[द्वादशे विंशतितमे पञ्चाशिसप्तमे यत्संतिष्ठते तत्सुरकीडितम् ॥ १६० ॥]

चउदसमे वावीसमए छत्तीसमए जं संठइ तं संगीअं ॥ १६१ ॥

[चतुर्दशे द्वाविंशतितमे षट्त्रिंशत्तमे यत्संतिष्ठते तत्संगीतम् ॥ १६१ ॥]

जं सोडसमे चउवीसमए छत्तीसमए तमिणं उवसंगीअं ॥ १६२ ॥

[यच्छोडशे चतुर्विंशतितमे षट्त्रिंशत्तमे तद्विद्रमुपसंगीतम् ॥ १६२ ॥]

गोउ[न्द]लअमेआणं णवमपआरं सत्तत्तीसकलासंपुण्णअं ॥ १६३ ॥

[गोन्दलमेतेषां नवमपकारं सप्तत्रिंशत्कलामपुर्णम् ॥ १६३ ॥]

बारसअट्टसंठिअं पटमच्छकअं तं(जं) तं भणिअं रच्छावण्णअं ॥ १६४ ॥

[द्वादश-अष्टसंस्थितं प्रथमषट्कलं यत्सद्गणितं रथ्यावर्णकम् ॥ १६४ ॥]

चोद्दसमे वावीसमए अवसाणपए जा संठइ सा किर चच्चरी ॥ १६५ ॥

[चतुर्दशे द्वाविंशतितमे अवसानपदे या संतिष्ठते सा किर चच्चरी ॥ १६५ ॥]

जं सोडइ[ट्टु]तिरहसंठिअअं अहिणवअं; पटमअआरं चवलअं ॥ १६६ ॥

[यच्छोडश-अष्ट-त्रयोदशस्थितं तदभिभवकं प्रथमषट्कलं अपलम् ॥ १६६ ॥]

जं खु णवद्वचआरकअं रहरमणपिअं चोद्दसट्टुसोडसणिअमं तं ॥ १६७ ॥

[यत्सल्लु सार्धनवचकारकृतं रतिरमणप्रियं चतुर्दशाष्टशोडशानियमं तत् ॥ १६७ ॥]

अट्टतीसमतं छमुहं कलकंठिरुअं; दोण्णिअआरं तं सभवत्तं ॥ १६८ ॥

[अष्टत्रिंशन्मात्रं षट्कलमुक्त्वं कलकण्ठिरुत्वं; द्विपण्मात्रकं तत् सप्तपत्रम् ॥ १६८ ॥]

जं सोडसद्वचउदसठिअं तं सीहवअं सत्तमे छभारे अमअं ॥ १६९ ॥

[यच्छेडशाष्टचतुर्दशस्थितं तस्मिन्पदं; सप्तमे षण्मात्रे अमृतम् ॥ १६९ ॥]

णवचं दसमतआरकअं अहदीहरअं चउदसद्वसत्तारहसंठिअं ॥ १७० ॥

[नवचं दसमतकारकृतं अतिदीर्घकं चतुर्दशाष्टसप्तशसंस्थितम् ॥ १७० ॥]

तं विअ दोछभारपुरिमं तेहिं विरइअं जणपिअ(अं) मुण

मत्तमाअंगअं ॥ १७१ ॥

[तदेव द्विषट्कल्पपुरस्कृतं तैर्विरचिनं जगदियं जानीहि मत्तमासंगकम् ॥ १७१ ॥]

एआणं अहिअअरं मालाधर(ध्रुव)अं भणति कइवसहा ॥ १७२ ॥

[एतेषामधिकतरं मालाध्रुवकं भणन्ति कविदृषभाः ॥ १७२ ॥]

पंचंससारहूए बहुलत्थे लक्षलक्षलक्षणविसुद्धे ॥

एत्थ सअंभुच्छन्दे दुवउप्पत्ती परिसमत्ता ॥ १७३ ॥

[पञ्चांशसारभूते बहुकार्ये लक्ष्यलक्षणविसुद्धे ।

अत्र स्वयंभूच्छन्दसि द्विपदोत्पत्तिः परिसमाप्ता ॥ १७३ ॥]

७. शेषचतुष्पद्यः ।

विष्णवणसंविहाणअमंगलसीहावलोइअर्थम्मि ॥
तत्थ णिबज्झइ ध्रुवअं तस्सोवरि सव्वदुवईओ ॥ १ ॥

[विष्णवणसंविधानकमङ्गलमिहावलोकितापे ।
तत्र निबध्यते ध्रुवके तस्योपरि सर्वद्विपद्यः ॥ १ ॥]

दोप्पाअसंजुआओ एआणअवम्बरंतजमिआओ ॥
ताओ खिअ दुवईओ चउण्हनीसण्हमज्झम्मि ॥ २ ॥

[द्विपादसंयुताः एकानेकाक्षरान्तयमिताः ।
ता एव द्विपद्यः चतसृणां त्रिंशत्तमेषु ॥ २ ॥]

चकआ । विजआ ॥ ३ ॥

[चकृता । विजया ॥ ३ ॥]

पंसआ । रेवआ ॥ ४ ॥

[पंशिका । रेवका ॥ ४ ॥]

छंसवई । गणदुवई ॥ ५ ॥

[छांशवती । गणद्विपदी ॥ ५ ॥]

चउ(त)विरइआ । सुरदुवईआ ॥ ६ ॥

[चलविरचिता । सुरद्विपदी ॥ ६ ॥]

पदणिवासा । अच्छरा सा ॥ ७ ॥

[पदनिवासा । अप्सरा सा ॥ ७ ॥]

मंगलावई । पत्तंसवई ॥ ८ ॥

[मङ्गलावती । पतांशवती ॥ ८ ॥]

चचआरजुआ । किर मअरभुआ ॥ ९ ॥

[चचकारयुता । किल मकरभुजा ॥ ९ ॥]

छदविहूसिआ । मलअविअसिआ ॥ १० ॥

[छदकारविभूषिता । मलयविकसिता ॥ १० ॥]

चपंसजुआ किर । अंभेट्टिअआ ॥ ११ ॥

[चपांशयुता किल । अंभेदिका ॥ ११ ॥]

पसुहर्षा पसेसा । ललभन्ति एसा ॥ १२ ॥

[पसुर्षी पयोषा । ललनन्ति एसा ॥ १२ ॥]

पञ्चससारहृए बहुलान्ये लक्ष्मलक्ष्णविसुद्धे ॥

एतथ सभंभुच्छन्दे सेसेण समा परिसमता ॥ १३ ॥

[पञ्चाससारभूते बहुलार्थे लक्ष्मलक्ष्णविसुद्धे ।

अत्र स्वयम्भुच्छन्दमि ज्ञेयेण समाः परिसमासाः ॥ १३ ॥]

८. उत्पत्त्यादयः ।

अह तिणिण होंति पा आवसाण ।
 जमभावि होंति पाभावसाण ॥
 उत्थक होइ चउत्तुँह्वि जाण ।
 पाभाण ताण × × तुँह्वि वि जाण ॥ १ ॥

[वदि त्रयो भवन्ति पाः दावसानाः
 यमकान्यपि भवन्ति पादावसाने ।
 उरवक्को भवति × × × येषां
 पादानां तेषां × × त्वमपि जानीहि ॥ १ ॥]

जहा [यथा]—

धभरट्टणरेंदूसासणेण ।
 विस्समेण सुट्टु दूसासणेण ॥
 अह मह ण भग्गु दूसासणेण ।
 नो पहेँण जामि दूसासणेण ॥ १-१ ॥

[धृतराष्ट्रनरेन्द्रोच्छ्वासकेन
 विषमेण सुष्ठु दुःशासनेन ।
 × × ×
 × × × ॥ १-१ ॥]

चत्तारि पगणाई मअणावभारण ॥ २ ॥
 [चत्वारि पगणानि मदनावतारे ॥ २ ॥]

जहा [यथा]—

ताव पट्टपडह पडिपहअ पह[हु]पंगणे ।
 णाई सुरदुदुदी दिण्ण गअणंगणे ॥
 रसिअ सअसँल गाअत्ति वरमंगलं ।
 तिअलि ढड्ढंत घुम्मंत वरमहलं ॥ २-१ ॥
 [तावत् पट्टपट्टहाः प्रतिग्रहताः प्रभुप्राङ्गणे
 ननु सुरदुन्दुभयः दत्ताः गगनाङ्गणे ।
 रसिताः शतं शङ्खाः गायन्ति वरमङ्गलं
 तिवल्यः ढड्ढन्ति घुम्भन्ति वरमर्दलाः ॥ २-१ ॥]

वेणिणवि चगणाई । धुवए सअलाई ॥ ३ ॥
 [इति अपि चगणी । ध्रुवके सफली ॥ ३ ॥]

जहा [यथा]—

वारणहो मज्झ । उम्मगिम करेवि ॥
सीहकिलोर ठिउ । वणे पइसरेवि ॥ ३.१ ॥

[वारणाना मध्ये । उम्मार्गगतं कृत्वा ।
सिंहकिलोरः स्थितः । वने प्रतिस्त्य ॥ ३.१ ॥]

सत्तविहा छड्डुणिआ तिविहाओ होंति तह अ घत्ताओ ॥
पट्टडिआ णेअविहा गीईओ होंति विविहाओ ॥ ४ ॥

[सप्तविधाऽछट्टुणिकास्त्रिंशो भवन्ति तथा च घत्ताः ।
पट्टटिका नैकविधा गीतयो भवन्ति विविधाः ॥ ४ ॥]

चोइहमत्ता विसमपआ । बारहमत्ता वेण्णि ॥
पट्टमा छड्डुणिआ हुवए । एव मुणेप्पिणु विण्णि ॥ ५ ॥

[चतुर्विंशमात्री विषमपादौ । द्वादशमात्री द्वौ ।
प्रथमा छट्टुणिका भवति । एवं ज्ञात्वा × × × ॥ ५ ॥]

जहा [यथा]—

सत्त(सा)रह दिण जुज्झंतउ । कुरुवर णिहुअ[उ] हुसउ ॥
जल थंभेविणु संतो होप्पिणु । वासु महासरे सुसउ ॥ ५.१ ॥

[सप्तदश दिनानि युष्यमानः । कुरुपतिर्निभृतो भूतः ।
जलं स्तम्भयित्वा शान्तो भूत्वा । × × महासरसि सुप्तः ॥ ५.१ ॥]

दसतेरहमत्ता । पट्टमविदिअपअ जमअवर ॥
छड्डुणिआ विदिआ । पुणुवि गणा इअ भण अवर ॥ ६ ॥

[दशत्रयोदशमात्री । प्रथमद्वितीयपादौ समकं वरम् ।
छट्टुणिका द्वितीया । पुनरपि गणाः इति भण अपरे ॥ ६ ॥]

जहा [यथा]—

जइ णिव्वुदि पाचिअ । दुलह लहेवि णिअप्पणउ ॥
ठिउ कामिणि रज्जइं । जेण करहि हिअ अप्पणउ ॥ ६.१ ॥

[यद्वि निर्वृतिः प्राप्ता । दुर्लभं लब्ध्वा निजप्रणयम् ॥
× × × × । ये न कुर्वन्ति हितमात्मनः ॥ ६.१ ॥]

अगणाई चारि योरेवि । पट्टमे तइए वि ॥
अगणाई गेण्ह वि सअलाई । विदिअ अउत्थे वि' ॥ ७ ॥

[अगणानि चत्वारि स्थापयित्वा । प्रथमे तृतीयेषु ।
अगणे गृह्यान् द्वे सकले । द्वितीये चतुर्थेषु ॥ ७ ॥]

जहा [यथा]—

जहवि ण कसहिं जहवि ण दुसहिं । जह वि ण द्ध करहिं ॥
तोपि मराला जिणवर हिअए । खण वि ण बीसरहिं ॥ ७-१ ॥
[यद्यपि न रुध्यसि यद्यपि न दुष्यसि । यद्यपि न दयां करोषि ।
ततोपि हे मन्द जिनवरं हृदये । क्षणमपि न विस्मर ॥ ७-१ ॥]

बारहमत्ता पढंमं । चलणं तइअं पि ॥
णवकल बीअचउत्थो । छम्भणिए संति ॥ ८ ॥

[द्वादशमात्रः प्रथमः । चरणस्तृतीयोऽपि ।
नवकलो द्वितीयश्चतुर्थः । छद्मणिकायां सन्ति ॥ ८ ॥]

जहा [यथा]—

लग्ग ह(अ)णेअ असइइहलु । तुह चलणह पणउ ।
जिम जाणहिं तिम पालहिं । किंकर अप्पणउ ॥ ८-१ ॥
[लग्गाः अनेके अभद्रालयः । तव चरणयोः प्रणताः ॥
यथा जानासि तथा पालय । किंकरमात्मनेव ॥ ८-१ ॥]

पढमपए विदिअपएँ । तइअपएँ अ तेहिँ ठिआ ॥
एक्कउ छगणु कउ । वेण्णि सअल तुरिँ संठिअ ॥ ९ ॥
[प्रथमपदेपि द्वितीयपदे । तृतीयपदे च × × × ।
एकैकच्छगणः कृतः । द्वौ मकलौ तुयें संस्थितौ ॥ ९ ॥]

जहा [यथा]—

तिहुअणगुरु तं गअगु(उ)र । मेहवि झीणकसाअउं ॥
गउसंतत(उ) विहरंतउ । पुरिमताणु(लु) संपाहअउ ॥ ९-१ ॥
[विभुवनगुरुस्तद् गजपुरं । त्यक्त्वा शीणकपायः ।
गतभान्तो विहरन् । पुरिमताल संग्रामः ॥ ९-१ ॥]

पढमएँ तइअएँ । दोदो वि चउकला ॥
विदिअएँ चउत्थएँ । पाएँ पंचकला ॥ १० ॥

[प्रथमे तृतीये । द्वौ द्वौ अपि चतुःकलौ ।
द्वितीये चतुर्थे । पादे पञ्चकलौ ॥ १० ॥]

जहा [यथा]—

कण परिपाढी । जणु जाणह तोरा ॥
असउ जो सबह । तह्ण कमणु जिहोरा ॥ १०-१ ॥

[कर्णपरिपात्र्या । जनो जानाति सूत्रम् ।
त्यक्तो यः स्रवति । तस्य कीदृशो निरोधः ॥ १००१ ॥]

दसकलपरिबद्धहै । अट्टुणिबद्धहै । तेरहकलसंभाविअहै ॥

पढमविदिअपअ कर । तडअ पुणु विउणु । छडुणिआ छप्पाअहै ॥ ११ ॥

[दसकलापरिबद्धायाः । अष्टनिबद्धायाः । त्रयोदशकलासंभावितायाः ।
प्रथमद्वितीयपादौ कुरु । तृतीयं पुनः द्विगुणं । छडुणिकायाः षट्पद्याः ॥ ११ ॥]

जहा [यथा] -

धणधणु (णु) समिद्धहो । पुहवि [प] सिद्धहो । जणमणजअणाणंणहो ॥
र(व)णवात्सहो रंणहै । रामाणै(णं)तैहै ।

किउ उम्माह(हो) पट्टणहो ॥ ११-१ ॥

[धनधान्यममृद्धस्य । पृथिवीप्रसिद्धस्य । जनमनोनयनानन्दनस्य ।
धनवासें गच्छद्भ्याम् । रामानन्ताभ्याम् । कृत उन्माथः पट्टणस्य ॥ ११-१ ॥]

पढमचउत्थपअ चारहमने जहा [प्रथमचतुर्थपदं द्वादशमात्रं यथा]—

अरि सअल विहंडेवि । जगु जसें मंडेवि । किउ पअंड राअ प्यणउ ॥
जा भुं(भु)जाण आढत्ती । धरकरकन्ती । तासु ण ईसइ परिहणउ ॥ ११-२ ॥

[अरीन् सकलान् विनाश्य । जगद्यशसा मण्डयित्वा । कृतः प्रचण्डो राजा प्रणतः ।
यदा भुञ्ज्योरारब्धा । धराकरकान्ता । तस्या नेष्येति परिधानम् ॥ ११-२ ॥]

अवगवि जहा [अपरापि यथा]—

जण पुणहि उप्पणणउ । गुणसंपुणणउ । सो पु(उ)अवहमि(इ) बरिड्ड ॥
तिहुअणसिअ[छ]त्तई । कुलकमपत्तई । सीहासण इअविड्ड ॥ ११-३ ॥

[जनः पुण्यैरुत्पन्नः । गुणसंपूर्णः । स उद्वहति बरिष्ठः ।
विभुवनसितच्छाणि । कुलक्रमप्राप्तानि । सिंहासन उपविष्टः ॥ ११-३ ॥]

अथ वत्ता—

णव मत्तउ पढमे । बीए चउद्ध मत्तओ ॥

तहए इमेच्चिअ । चोत्थएवि होइ वत्तओ ॥ १२ ॥

[नव मात्राः प्रथमे । द्वितीये चतुर्विंश मात्राः ।
तृतीये एता एव । अतुर्थेपि, भवति षत्कः ॥ १२ ॥]

जहा [यथा]—

खरदूसण लि(मि)ल्लेवि । रणे(ण)[ए]वित्तेत्ति ण जाइआ ॥

णं खअकाले इह । रावणहो पडवी धारआ ॥ १२-१ ॥

[खरदूषणी गिल्लित्वा । रणदेवीनृतिर्न जाता ।
ननु क्षयकाले इह । रावणस्य पतित्वा धारिता ॥ १२-१ ॥]

सत्त्वाणहोमिप पआणं । तिणवकलओ हुवति ॥
घत्तालकखण एरिसउ । गोवाला विलवति ॥ १३ ॥

[सर्वेषामपि पदानां । त्रिनवकला भवन्ति ।
घत्तालक्षणमीदृशं । गोपाला विलपन्ति ॥ १३ ॥]

जहा [यथा]—

अकखइ छउतमसामि । तिहुअणै लद्धपसंसहो ॥
सुण सेणिअ उप्पत्ति । रक्खसवाणरवंसहो ॥ १३-१ ॥

[आख्याति गांतमस्वामी । त्रिभुवने लब्धप्रशंसानाम् ।
शृणु श्रेणिक उत्पत्तिम् । राक्षसवानरवशानाम् ॥ १३-१ ॥]

चा मुहवंक चआरि ठवेप्पिणु । आइमे बीअए [एक ?] करेप्पिणु ॥
तइअचउत्थाए वे जमआ पुणु । तं तिविहं इह घत्तमहो सुणु ॥ १४ ॥

[चान् सुखवक्त्रान् चतुरः स्थापयित्वा । जादिमे द्वितीये एकं कृत्वा ।
तृतीये चतुर्थे द्वे यमकं पुनः । तन्निविधामिह घत्तामहो शृणु ॥ १४ ॥]

जहा [यथा]—

वामणरुअ करेप्पिणु माहउ । वेउ पढत्त पराएउ साहउं ॥
तिण्णि पआइं करेप्पिणु सामउ । दाणउ बंधिउ सो बलिणामउ ॥ १४-१ ॥

[वामनरूपं कृत्वा माधवः । वेदं पठन् परायातः साधुः ।
त्रीणि पदानि कृत्वा श्यामः । दानवो बद्धः स बलिनामा ॥ १४-१ ॥]

पद्धडिआ पुणु जे इ करेति । ते सोइह मत्तउ पउ धरेति ॥
बिहिं पआइं जमउ ते णिम्मअंति । कडवअ अट्टुहिं जमआहिं रअन्ति ॥ १५ ॥

[पद्धतिकां पुनर्येपि कुर्वन्ति । ते कोइस मात्राः पादं धारयन्ति ।
द्वाभ्यां पादाभ्यां यमकं ते निर्मिते । कडवकमष्टभिर्यमकै रचयन्ति ॥ १५ ॥]

आइहिं पुणु घत्त समामणंति । जमआवसाण छड्डुणि भणंति ॥
संखाणिबद्धकडवेहिं संघि । इह विविहपआरहिं तुहुं वि बंधि ॥ १६ ॥

[जादौ पुनः घत्तां समामनन्ति । यमकावसानां छड्डुणिकां भणन्ति ।
संख्यानियद्धकडवैः संघि । इह विविधप्रकारैः त्वमपि बधान ॥ १६ ॥]

संघिहं आइते रइअ एअ । छड्डुणिआ(अ)वि घत्ता भण सुमेअ ॥
अण्णाउ विविहपआरिआउ । घत्ताउ छड्डुणि बिआरिआउ ॥ १७ ॥

[सन्देशादौ रक्षिता एताः । छड्डुणिका अपि घत्ताः भयं सुमेदाः ।
अन्या विविधप्रकारकाः । घत्ताः छड्डुणिकाः विदारिकाः ॥ १७ ॥]

तीए सुण(णे)वि बज्झंति ताउ । लोएहिं केण विण्णाउ ताउ ॥
सालाहणेण धवलाई जाई । विरईअई अणेअई बहुविहाई ॥ १८ ॥

[× × × श्रुत्वा बध्यन्ते याः । लोकेन केन विज्ञातास्ताः ।
सातवाहनेन धवलानि यानि । विरचितान्यनेकानि बहुविधानि ॥ १८ ॥]

इअ एम असेसव(उ) बज्झंति । सअलउ णाअरिअ ॥
सुपसिद्धा लोए पंडिअ- । जणेहिं समाअरिअ ॥ १९ ॥

[इत्येवमशेषा बध्यन्ते । सकला नामरिक्त्यः ।
सुप्रसिद्धा लोके पण्डित- । जनैः समाचरिताः ॥ १९ ॥]

संधिहिं आइहिं घत्ता । दुवई गाहाडिद्धा ॥
मत्ता पद्धिआए । छट्टुणिआ वि पडिद्धा ॥ २० ॥

[सन्धिषु आदौ घत्ता । द्विपदी गाथा भवित्वा ।
मात्राः पदतिकाः । छट्टुणिका अपि पञ्चाङ्गवाः ॥ २० ॥]

संधिवत्ता जहा [सन्धिवत्ता यथा] -

जिणुपंचहुँ रत्तुप्पलहिं । दीवात्रेविणु वारि ॥
एकमि जम्मणु पुणु मरणु । छिण्णहुँ अट्टुपहारि ॥ २०-१ ॥

[जिनपञ्चकस्य रत्तोत्पलैः । टापयित्वा वारि ।
एकदैव जन्म पुनर्मरणं । छिन्नमष्टप्रहारि ॥ २०-१ ॥]

अह दुवई [अथ द्विपदी]—

पडिहिअभिण्णकण्णगंडस्थले विउणोविट्टुपुच्छओ
णिइअवल्लिअकरपहरपरिअरथिरअणिअसरीरओ ।
चलदल्लिअलयमधुरसंकारविराजितकुम्भमण्डलं
तथ नमनेन नाथ नाक्रामति परिकुपितोपि केसरी ॥ २०-२ ॥

[प्रतिष्ठितभिन्नकण्ठगण्डस्थले द्विगुणोद्धर्तितपुच्छः
निर्दयवलितकरप्रहारपरिकरस्थिरकृतनिजशरीरः ।
चलदल्लिअलयमधुरसंकारविराजितकुम्भमण्डलं
तथ नमनेन नाथ नाक्रामति परिकुपितोपि केसरी ॥ २०-२ ॥]

अह गाहा जहा [अथ गाथा यथा]—

तुम्ह पअकमलमूले अम्हं जिण दुःखभायतविआई ॥
दुरु दुल्लिआई जिणवर जं जाणमु तं करेज्जासु ॥ २०-३ ॥

[युष्माकं पदकमलमूले वयं जिन दुःखभावतापिताः ।
ध्रुवं दौकिताः जिनवर यज्जानीयास्तः कुर्याः ॥ २०-३ ॥]

१. Ms. reads विरआई अणेआई. But this is against metre.

अह अडिळा जहा [अय अडिळा यथा]—

अकपलासङ्गिल्लुअडरूसड
धम्मिअ पमपम महुअरु तूसड ।
बुद्धाहच्च बम्ह हरि संकर
जो मेराउ देउ हरिसंकर ॥ २०४ ॥

[अर्कः पलाशो विल्वः अटरूपो (वा)
धार्मिक एवमेव मधुकरस्तुष्टः ।
बुद्ध आशित्यो ब्रह्मा हरिः शंकरः
यो मदीयो देवो हर्षकरः ॥ २०४ ॥]

मत्ता जहा [मात्रा यथा]—

जअहि जिणवर सोम अकलंक ।
सुरसण्णअ विगअभअ ।
राअरोसअममोहवज्जिअ ॥
मअणणासण भवरहिअ ।
विसअ सअल ताई देव णिवज्जिअ ॥ २०५ ॥

[जय जिनवर सौम्य अकलङ्क
सुरसंनुत विगतमय ।
रागरोपमदमोहवर्जित
मदनशासन भवरहित ।
विषयाः सकलास्त्वयि देव निमग्नाः ॥ २०५ ॥]

पद्धिआ जहा [पद्धतिका यथा]—

जिणणामे मअगल मुअइ दणु
केसरि वस हो ण डसइ सणु ।
जिणणामे ण डहइ धअधअंत
इअवह जालासअपज्जलंत ॥ २०६ ॥

[विननाग्ना मदगलो मुञ्जति दर्पे
केसरी वशो भवति न दशति सर्पः ।
विननाग्ना न दहति धगधगन्
हुतवहो ज्वालाशतैः प्रज्वलन् ॥ २०६ ॥]

जिणणामे जलणिहि देइ धाहु
आरण्णे वणु ण वअइ धाहु ।
जिणणामे भवसअसंखलाई
डुहंति होति खण मोकलाई ॥ २०७ ॥

[विननाम्ना ब्रह्मिर्षिर्ददाति स्थानं
 अरण्ये वन्यं न हन्ति व्याघ्रः ।
 विननाम्ना भवद्यतद्वृक्षलाः
 वृथ्वन्ति भवन्ति क्षणेन मुक्ताः ॥ २०७ ॥]

जिण्णामे पीडइ गहु ण कोवि
 दुम्मइ पिसाउ ओसरइ सोपि ।
 जिण्णामे दुग्गअ खहि जंति
 अणुदिण वरपुण्णइ उच्चवंति ॥ २०८ ॥

[विननाम्ना पीडयति प्रदो न कोपि
 दुर्मतिः पिशाचोपसरति सोपि ।
 विननाम्ना दुर्गतानि क्षयं यान्ति
 अणुदिनं वरपुण्यान्मुद्रवन्ति ॥ २०८ ॥]

जिण्णामे छिदैवि मोहजालु
 उप्पज्जइ देवह्लु सामिसालु ।
 जिण्णामे कम्मइ णिहलेवि
 मोक्खग्गे पइस्सिअ सुह लहेवि ॥ २०९ ॥

[विननाम्ना छित्वा मोहजालं
 उत्पद्यते देवभक्तोऽधिपतिः ।
 विननाम्ना कर्माणि निर्दास्य
 मोक्षाग्रे प्रविष्टः सुखं लब्ध्वा ॥ २०९ ॥]

छण्णिआ जहा [छण्णिका यथा]—

जिण्णामपचिसैं । दिव सुब्बैं । पाउ असेसु वि छज्जइ ॥
 जं जं मणैं भावइ । तं सुह पावइ । दीणु ण कासु वि किज्जइ ॥ २०१० ॥
 [विननामपविश्रेण । × × श्रयमाणेन । पापमशेषमपि छिद्यते ।
 यद्यन्मनसा भावयति । तत्सुखं प्राप्नोति । दैन्यं न कस्यापि क्रियते ॥ २०१० ॥]

संगीअवज्जअहिणअसंहुत्तं तालमेअमिह सुणसु ॥
 सत्तच्छंदोरुअं सत्तता(त्ता)लं हुवे कव्वे ॥ २१ ॥

[संगीत-वाद्य-अभिनयसंयुक्तं तालमेतमिह श्रुणुष्व ।
 सप्तच्छन्दोरूपं सप्ततालं भवेत्काव्ये ॥ २१ ॥]

पंचच्छंदोरुअं पंचता(त्ता)लं च होइ कव्वमि ॥
 तैहिं रूपहिं अ रइअं तिता(त्ता)लं तं मुणिआसु ॥ २२ ॥
 [पञ्चच्छन्दोरूपं पञ्चतालं च भवति काव्ये ।
 त्रिमी रूपै रचितं त्रितालं सज्जातव्यम् ॥ २२ ॥]

छंदोरूपेहिं विहिं जुअलं चकलअमेव च चऊहिं ॥

कुलअं सेसेहिं हुवे चकसमं तेहिं तेहिं तं ॥ २३ ॥

[छन्दोरूपाभ्यां द्वाभ्यां युगलं चकलकमेव चतुभिः ।

कुलकं शेषैर्भवेत् चकसमं तैस्तैस्तत् ॥ २३ ॥]

घत्ताछट्टुणिआहिं पद्धडिआ[हिं] सुअण्णरूपेहिं ॥

रासाबंधो कव्वे जणमणअहिरामओ होइ ॥ २४ ॥

[घत्ताछट्टुणिकाभिः पद्धतिकाभिः सुवर्णरूपाभिः ।

रासाबन्धः काव्ये जनयनाभिरामको भवति ॥ २४ ॥]

एक्कवीसमत्ताणिहणउ उद्दामगिरु

चउदसाइ विन्साम होभ(इ) गणविरइथिरु ।

रासाबंधु समिन्दु एउ अहिरामअरु

लहुअतिअलअवसाणविरइ अ[इ]महुरअरु ॥ २५ ॥

[एकाविसातिमात्रानिधन उद्दामगिरः

चतुर्वशाद्विश्रामो भवति गणविरतिस्थिरः ।

रासाबन्धः समुद्योऽयं अभिरामतरः

लघुकत्रिकलकावसानविरचितो जनिमधुरतरः ॥ २५ ॥]

जहा [यथा]-

सुरवरणरवरधुअ उरअवरपणचिअकम

मअणमहण जलहिगअगेस जाअसमद्धम ।

परमधीर जिणएव जअ णिहिवरसरणिलअ

पहअदुरिअ संतावहरण गुरुमोहविलअ ॥ २५.१ ॥

[सुरवरनरवरस्तुत उरगवरप्रणतकन

मदनमयन × × × गतरापं तातशमद्धम ।

परमधीर जिनिदेव जय × × × × निलय

प्रहतदुरित संतापहरण गुरुमोहविलय ॥ २५.१ ॥]

जहा अ [यथा च]-

जइ चि ण वसुमहमग्गहं इह को वि स्वंचरइ

अइकिलेसे ससिणि सुइ अ वि जइ फुरइ ।

तोचि एहु मोरी वाणि वि लट्ट कलाग(व)वइ

अहिणवघणपअपरसहिं अवहंसोहिं रमइ ॥ २५.२ ॥

[यद्यपि न वसुमतीमार्गेषु इह कोपि संचरति
अतिक्लेशो शशिनि यत्र स्फुरति ।
ततोपि इयं मयुरी वाणी अपि सुन्दरकलापवती
अभिनवधनपदप्रसरैः अपभ्रंशैः रमते ॥ २५-२ ॥]

सअलाओ जाईओ पत्थारवसेण एत्थ बज्झंति ।
रासाबंधू(धो) णूर्णं रसाभणं चेअ गोट्टीसु ॥ २६ ॥

[सकला जातयः प्रस्तारवशेनात्र बध्यन्ते ।
रासाबन्धो नूनं रसायनं चैव गोट्टीषु ॥ २६ ॥]

विसमउ पाउ । होइ असे[सु] वि सत्तकलु ॥
पुणु समु पाउ । तेरसुकलु रासे सकलु ॥ २७ ॥

[विषमः पादः । भवत्यशेषोऽपि सत्तकलः ॥
पुनः समः पादः । त्रयोदशकलो रासे सकलः ॥ २७ ॥]

एत्थु बँ कडवा बज्झंति तेम
समताल विभारी होइ जेम ।
एक्कणि(लि)अचलणवलवलणकरण
छन्दोवसेण समतालकरण ॥ २८ ॥

[अत्र द्वे कडवके बध्येते तथा
समताला विदारी भवति यथा ।
एकैकचरण × × × × × ×
छन्दोवशेन समतालकरणम् ॥ २८ ॥]

देवाण शुद्धअकरणे छंदोजाईउ जाउ भणिआउ ।
ताउ पि(च्चि)अ फुल्लडआ अवभंसत्थे सआ होंति ॥ २९ ॥

[देवानां स्तुतिकरणे छन्दोजानयः याः भणिताः ।
ता एव फुल्लटका अपभ्रंशस्थे सदा भवन्ति ॥ २९ ॥]

मंगलविवाहकरणे ताई चिअ मंगलाईं गिज्जंति ।
बहुविहबंधेहिं [सआ] चिउहा मण्णति सत्थक्कजेसु ॥ ३० ॥

१. Vv. 26 to 31 and the final colophon are found only in the Palm-leaf m.s., which, however, does not contain v. 32.

[मङ्गलविवाहकरणे ताम्बेव मङ्गलानि गीयन्ते ।
बहुविधबन्धैः सदा विपुत्रा मन्यन्ते सर्वकार्येषु ॥ ३० ॥]

णो तत्थ जमभसुद्धी णो छंदो णो [अ] लक्खणं किं पि ।
सुद्धा लक्खणअं णो थुणिआहं तह वि णिउणेहिं ॥ ३१ ॥

[न तत्र यमकशुद्धिः न छन्दो न च लक्षणं किमपि ।
× × लक्षणकं न; स्तुतानि तथापि निपुणैः ॥ ३१ ॥]

पंचससारहूमं बहुलार्थं लक्ष्यलक्षणविसुद्धं ॥
एतथ सअंभुच्छंदं अवहंसंतं परिसमतं ॥ ३२ ॥

[पञ्चांशसारभूतं बहुलार्थं लक्ष्यलक्षणविसुद्धम् ।
अत्र स्वर्यभूषणम् अपभ्रंशान्तं परिसमाप्तम् ॥ ३२ ॥]

कइराअरइअं संभुणामं छंदलक्खणं समतं ॥
[कविराजरचितं स्वर्यभूनाम छन्दोलक्षणं समाप्तम् ॥]

IMPORTANT NOTE

A portion of the earlier part of this work was made available to me by Pandit Rāhula Sankṛtyāyana at a very late stage of printing. I am, therefore, printing it here, immediately after the conclusion of the work, though it ought to have appeared at its commencement. Its chapters and verses are also separately numbered.—H. D. V.

म हा क वि श्री स्व यं भू कृ त
स्वयंभूच्छन्दः (पूर्वभागः)

१. गाथादिविधिः ।

[Fol. 1 is missing.]

[Fol. 2 A] भासस्तु पउत्थवदप्य ण होति णवपाउसम्भाहं ॥ १.१ ॥

[आश्वसिहि प्रोषितपतिके न भवन्ति नवप्राहृडभ्राणि ॥ १.१ ॥]

द्विआरो विदुजुओ पआवसाणम्मि लहू । छइल्लाण जहा—[हिकारो विन्दुयुतः पदावसाने लघुः । छइल्लस्य यथा—]

धवलोहं अणंजणसामलोहं पेरंततणुअतणुपरिं ।

णिहापत्ति उवेंदो गअणिहापरिं अच्छीहिं ॥ १.२ ॥

[धवलाभ्यामनञ्जनस्यामलाभ्यां पर्यन्ततनुकतनुकैः ।

निद्रायते उपेन्द्रः गतनिद्राभ्यामक्षिभ्याम् ॥ १.२ ॥]

एआरो सुदो पआवसाणम्मि लहू । वम्मउत्तस्य जहा—[एकारः श्रद्धः पदावसाने लघुः । वर्मपुत्रस्य यथा—]

पच्चूसगअवरमलिआप उडुीणससिविहंगाप ।

धवलाहं गलंति णिसालमापे णवस्सत्तकुसुमाहं ॥ १.३ ॥

[प्रत्यूषगजवरपृदितायाः उडुीनशशिविहंगायाः ।

धवलानि गलन्ति निशालतायाः नक्षत्रकुसुमानि ॥ १.३ ॥]

ओआरो सुदो पआवसाणम्मि लहू अ । पालित्तस्स जहा—[ओकारः श्रद्धः पदावसाने लघुश्च । पादलित्तस्य यथा—]

उअ पोम्मराअमरगअसंबलिआ णहंअलाओ ओघरइ ।

णहसिरिकेठम्भट्ट अब कंठिआ कीररिंछोली ॥ १.४ ॥

[पद्य पद्यगमरकतसंबलिता नभस्तलादवतरति ।

नमःश्रीकण्ठभ्रष्टेव कण्ठिका शुकपङ्क्तिः ॥ १.४ ॥]

रवेंजणसंजोए परे वसेसं च सविहासं । विअडस्स जहा—[रव्यञ्जनसंयोगे ×××××× । विदग्धस्य यथा—]

ते च्चिअ सुहआ ते च्चिअ सण्पुरिसा ते जिअंत जिअलोए ।

बोद्धहिप्रहम्मि पडिआ तरंति जे च्चेअ हेलाए ॥ १.५ ॥

[त एव सुप्रभा त एव सत्युरुषाः ते जीवन्तो जीवलोके ।
तरुणीद्रहे पतिताः तरन्ति ये एव हेत्या ॥ १.५ ॥]

[Fol. 2 B] हवेजणसंजोए परे वसेसमि सविहासं । [हव्यञ्जनसंयोगे × × ×]

गोविन्दभरेअलिचं जं आसि पिणाहणो महहिंमं ।

अज्ज वि ष्हवणमिसेणं धुअइ जणो तं च सविसेसं ॥ १.६ ॥

[गौरीरञ्जोरेतोहितं यदानीत् पिनाकिनो महलिङ्गम् ।

अद्यापि स्नपनमिपेण धावति जनस्तच्च सविशेषम् ॥ १.६ ॥]

छप्पंचउतिदुअला छपचतदा पाअ[अ]म्मि पंच गणा ।

एहं चिअ वाच्छंतं जं होहि[इ] रूअअं छंद ॥ २ ॥

[षट्पञ्चचतुस्त्रिकलाः छपचतदा पादे पञ्च गणाः ।

एतद्देवोध्यमानं यद्भवति रूपकं छन्दसि ॥ २ ॥]

छपचतदा अहितत्तस्स जहा—[छपचतदाः अभियुक्तस्य यया—]

ओट्टुउडुअइदलं रल(स)णारओहं

त(द)सणच्छविकेसरं णअणालिसोहं ।

मित्तपडिवोहिअं उअट्टुणिहं

रेहइ वरकामिणीवअणारविदं ॥ २.१ ॥

—अरविदओ णाम छंदओ ।

[ओश्रपुटोद्भट्टदलं रसनागजओषं

दशानच्छविकेसरं नयनालिशोभम् ।

मिप्रतिबोधिं उदभ्रष्टनिद्रं

शोभते वरकामिनीवदनारविन्दम् ॥ २.१ ॥]

चा अट्टु खंधअइ उरदा छट्टुम्मि ण विसमे मज्झगुरुं ।

सत्तइ गीइअइ जाणह संकिण्णअत्ति दोहिम्मि ॥ ३ ॥

[चाः अष्टौ स्कन्धकार्षेः उदरद्विमाथौ षष्ठे, न विषमे मध्यगुरुः ।

साधंससं गीत्यर्धेः जानीत संकीर्णकमिति द्वयोः ॥ ३ ॥]

खंधओ पवरमेणम्मस [स्कन्धकः प्रवरसेनस्य]—

ते विरला सप्पुरिसा जे अभर्णना घडंति कज्जालावे ।

थोअ च्चिअ ते अ हुमा जे अमुणिअकुसुमणिगामा वेति फलं ॥ ३.१ ॥

[ते विरलाः सत्युरुषाः ये अमगन्तः घटयन्ति कार्यालपान् ।

स्तोका एव ते च द्रुमाः ये अज्ञातकुसुमनिर्गमाः ददति फलम् ॥ ३.१ ॥]

गीइ भी [Fol. 3 A] रूणो जहा [गीतिः मीरोः यथा]—

१. Ms. reads च्छपंचउतिदुअला. २. Ms. reads णिगणा.

हा दिग्भ्रम किं विश्वरस्तु कर्म दृष्ट्वा परकलत्पाण ।
 पात्रेण णवरि लिप्यसि पात्रं पाविहसि तं ण पाविहसि ॥ ३-२ ॥
 [हा इदम किं लिखते रूपं दृष्ट्वा परकलत्पाणम् ।
 पात्रेण केवलं लिप्यते पात्रं प्राप्यसि तां न प्राप्यसि ॥ ३-२ ॥]

संकिण्ण(णं) कल्हदत्तस्स [संकीर्णे कृष्णदत्तस्य]—

अप्यिज्जड जणअसुमा अणुगिज्जड राहओ पभत्तेण ।
 आअट्ठिअचाअवरा जाव ण निवडंति दुज्जआ रामसरा ॥ ३-३ ॥
 [अर्प्यतां जनकसुता अगुनीयतां राघवः प्रयत्नेन ।
 आकृष्टचापवरात् यावन्न निपतन्ति दुर्बला रामशराः ॥ ३-३ ॥]

गीअ(इ) च्चिअ उवगीई लहुणा छट्टेण एक्केण ।
 पुव्वद्धेणुंगीई गाहा संभवइ पच्छिमद्धेण ॥ ४ ॥

[गीतिरेव उपगीतिः लघुना षष्ठेन एकेन ।
 पूर्वार्धेन उद्गीतिः गाथा संभवति पश्चिमार्धेन ॥ ४ ॥]

उअगीइ गिउणस्स [उपगीतिः निपुणस्य]—

जाओ हरइ कलत्तो(त्तं) वडुत्तो भोअर्णं हरइ ।
 अत्थं हरइ समत्थो पुत्तसमो वेरिओ णत्थि ॥ ४-१ ॥
 [जातो हरति कलत्रं वर्धमानो भोजनं हरति ।
 अर्थं हरति समर्थः पुत्रसमो वैरी नारति ॥ ४-१ ॥]

उगी(गी)इ सालाहणस्स [उद्गीतिः सातवाहनस्य]—

थणदोहडिअ भरइ व बाला लाअणसल्लिलोई ।
 रमणालवालणिग्गअरोमावलिवल्लरि ध्व सिच्चिइ ॥ ४-२ ॥
 [स्तनद्विषट्था विभर्तीव बाला लावण्यसल्लिलौघम् ।
 रमणालवालनिर्गतरोमावलिवल्लरीमिव सिञ्चति ॥ ४-२ ॥]

गाहा च्छइल्लाण जहा [गाथा छेकस्य यथा]—

गदमं थणाण भारं दट्टुण किसत्तणं च मज्झम्मि ।
 भग्गणअएण विहिणा दिण्णो रोमावलीखंभो ॥ ४-३ ॥
 [गुरुकं स्तनयोभारं दृष्ट्वा कृशत्वं च मध्ये ।
 भङ्गनभयेन विधिना दत्तो रोमावलीस्तम्भः ॥ ४-३ ॥]

[Fol. 3 B] तिगणविरामा पच्छा; जा पुव्वद्धम्मि पुव्वपच्छा सा ।
 पच्छद्धे परपच्छा; अविरामा भण्णए विउल्ला ॥ ५ ॥

[श्रिगणविरामा पथ्या; या पूर्वांशे पूर्वपथ्या सा ।
पश्चांशे परपथ्या; अविरामा भवते विपुला ॥ ५ ॥]

पच्छ(च्छा) मोहअस्स जहा [पथ्या भोगिनः । यथा]—

पउग्जुआणो गामो महुमासो जोब्बणं एहं ठेरो ।
जुण्णसुरा साहीणा अस्स(ई) मा होउ किं मरउ ॥ ५.१ ॥
[प्रचुरयुक्को ग्रामो मधुमासो यौवनं पतिः स्वविरः ।
सुरा स्वाचीना भवती मा भवतु किं भियताम् ॥ ५.१ ॥]

पुव्वपच्छा चंदणस्स जहा [पूर्वपथ्या चन्दनस्य यथा]—

सुहअ गअं तुह विरहे तिस्सा हिअअं पवेचिरं अज्ज ।
करिचरणचप्यणुच्छलिअथोअतोअं पिव दिसासु ॥ ५.२ ॥

[सुभग गतं तव विरहे तस्या हृदयं प्रवेपमानमय ।
करिचरणमदंनोच्छलितं स्तोकं तोयमिव दिशाद् ॥ ५.२ ॥]

परपच्छा पालित्तस्स जहा [परपथ्या पादलिप्तस्य यथा]—

घणमहिस्सजूहर्सममउ कद्दमुप्पील्लभमिअमीणउलं ।
आसण्णसोसभीअं हुवइ व जीअं तलाअस्स ॥ ५.३ ॥

[वनमहिषयूथसं भ्रमात् कर्दमोत्पील्लभान्तमीनकुलम् ।
आसन्नशोभनीतं भवतीव जीवितं तडागस्य ॥ ५.३ ॥]

विउला तस्सेअ [विपुला तस्यैव]—

आआसतलाप णिम्मलम्मि पफुल्लुअंअकमलम्मि ।
मिअमहुअरचरणविहडिअस्सेअ व जोन्हारओ फुरइ ॥ ५.४ ॥

[आकाशतडागे निर्मले प्रफुल्लचन्द्रकमले ।
मृगमधुकरचरणविषदित इव ज्योत्स्नारजः स्फुरति ॥ ५.४ ॥]

गुरुमज्झगोअरंहिं वीअचउन्नेसु सव्वचवला सा ।

पुव्वच्छे × × × × ॥ ६ ॥

[गुरुमध्यगोचरान्यां द्वितीयचतुर्थयोः सर्वचपला सा ।

पूर्वांशे × × × × ॥ ६ ॥]

[Foll. 4 and 5 are missing.]

[Fol 6 A]—वस्स [—वस्त]—

इच्छुमअं कोअंइं सअं अणंगो सिलीमुहा पुक्कमथा ।

तह वि हु विचइ मअणो णिउणं चिअ णिरवसेस्सं वि ज्जणो(जे) ॥ ७.१ ॥

[शुभमयं कोदण्डं स्ववमनङ्गः शिलीमुखाः पुष्पमयाः ।
तथापि खलु विष्यति मदनो निपुणमेव निरवरोधमपि जने ॥ ७०१ ॥]

गाहा[ए] पुष्पन्दे दो दो वडूति जइ चआरंसंआ इमो गाहो ।
उ-वि-अव-सम-उअपुवो मालागाहोव्व सेसेहिं ॥ ८ ॥

[गाथाया पूर्वांशे द्वौ द्वौ यदि चकारोषाका अर्थं गाथः ।
उद्-वि-अव-सम-उपपूर्वः मालागाथ एव शेषः ॥ ८ ॥]

गाहो सुरसेणस्स [गाथः सुरसेनस्य]—

पमणपडिहपहअपाअवणिहसणछिंपंतथोरसुह्लेअभरिअनलिणउडा ।
पिजजंत पत्थिपहिं धुत्तीअहरम्व धुत्तेहिं ॥ ८१ ॥

[पवनप्रतिग्रहतपादपनिषर्षणस्पृशाल्यविरसुखल्लेदभूतनलिनपुटाः ।
पीयन्ते पथिकैः धूर्ता-अधर इव धूर्तैः ॥ ८१ ॥]

उगाहो लडइसहावस्स [उद्गाथो लटभस्वभावस्य]—

अहइचंदणुप्यकपंकअं मुक्खच्चकप्पूरसुरहिंसंजोग्गकुंकुमालेओ ।
तिस ता डहइ सरीरं विसहरविसदोसददो व्व ॥ ८२ ॥

[आर्द्रात्रचन्दनपङ्कपङ्कजं मुक्ताचक्रप्रसूरसुरभिसंयोगकुङ्कुमालेपः ।
तस्यास्तावद्दृष्टि शरीरं विपथरविषदोषदृष्टमिव ॥ ८२ ॥]

विग्गाहो इ तस्सेअ [विगाथस्तस्यैव]—

केसरिकिसोरखरणहरपहरणिह्लिअमत्तकरिकुंभपीढ-
परिगलिअधवलमुत्ताहलुज्जलावअवो ।

[Fol. 6 B] यणवट्टसंठिओ सुहअ तीअ हारो ण सोहाइ ॥ ८३ ॥

[केसरिकिशोरखरनखरप्रहारनिर्दलितमत्तकरिकुम्भपीढ-
परिगलितधवलमुक्ताफलोज्ज्वलावयवः ।
स्तनपृष्ठसंस्थितः सुभग तस्या हारो न सुखयति ॥ ८३ ॥]

अवगाहो तस्सेअ [अवगाथस्तस्यैव]—

चलचलिअधिज्जुलावलअसजलजलहररसंतपरिमुक्क-
थोरघारासरोहजज्जरिअविरहिणीहिअअ होंतस्ताओ ।

मा संतापेहि समं णिंसंस णवपाउसं गंतुं ॥ ८४ ॥

[चलवलितविदुद्रलयसजलजलधररसत्परिमुक्तरथविर-
न्नाराशरीषजर्जरितविरहिणीदृश्यं भवत्सन्तापम् ।
मा संतापय समं दृशंस नवप्रावृषि गत्वा ॥ ८४ ॥]

संगाहो तस्सेअ [संगाथस्तस्यैव]—

तरलालिबलम्रचलचलणचालणुच्छित्तमालहलुर्लतपरि-
मलाअहसुपरिधुहविभनिदुरावमोरपारखतडबारमे ।
भारंभसि गिक्खि व पाउसम्मि किं गमणं तंस्सि ॥ ८-५ ॥

[तरलालिबलयचलचरणचालनोत्पृष्टमालतीलोलपरिमला-
कृष्टसुपरिधोषितनिष्ठुरारावमयूरप्रारब्धताण्डवारम्भायाम् ।
आरम्भसे निष्कृप प्रावृषि किं गमनं तस्याम् ॥ ८-५ ॥]

उर्वगाहो तस्सेअ [उपगाथः तस्यैव]—

दिसिदिसि पसरंतच्चिअ लोखं गंधुद्धमैभलभमंतभमरभमरोहपउर
परिमुक्ककलअलुगघोससंसंघाअसिगघुम्मविअपहिअणिगघोरे ।
णिगघोरपक्खिणो जे वि ते इ घरवावडा होंति ॥ ८-६ ॥

[दिशि दिशि प्रसरत् × × × लोप्रगन्धोर्ध्वविह्वलभ्रमद्भ्रमभ्रमरौघप्रनुरपरिमुक्त-
कलकलोद्गोपसम्यक्संघातशीप्रघृणितपथिकनिर्दये ।
निर्दयपक्षिणो येषि तेऽपि गृहव्यावृता भवन्ति ॥ ८-६ ॥]

मालगाहो णिउणस्स [मालगाथो निपुणस्त]

[Fol. 7 is missing.]

२. गलितकजातिः

[Fol. 8A]

प्यअरु पढमअहं ॥

माओमाणमोहकलिकामकोहमअहरिसलोह-
रसरुअगंधपमुहपणसट्टविसअं ।
केवलणिम्ममा णउज्जोअणा अ तअलोकमंडणा
होअ मज्झ गअणिरवसेसविसअं ॥ १-१ ॥

[मायामानमोहकलिकामकोधमदृह्यलोम-
रसरूपगन्धप्रमुखपञ्चपट्टिविषयम् ।
केवलनिर्ममा नयोद्योतनाश्च त्रैलोक्यमण्डनाः
भवत मम गतनिरवशेषविषयम् ॥ १-१ ॥]

तच्चिअ दोचआररहिअं गआरणिहणं भण्णं(णं)ति
किर मुद्धगलिअअं ति ॥ २ ॥

[लदेव द्विचकाररहितं गकारनिधनं अणन्ति किल मुग्धगलितकमिति ॥ २ ॥]

तं विअट्टुस्स [तद्विदग्धस्य]—

१ Ma. reads उग्गाहो. २ This is माकागलितकः last two lines only.

णमह महिदमडडमणिकिरणवारिधाराहिसितउहृयकमारविदं
 निरुममदेहदिसिदुस्तरतरंगिणीणहृचिभसबलगहृयकमारविदं ।
 मिलिभतिलोभलोभलोभणभर्मतमसालिपंतिपरिपीभरुभकमलं
 परमसिरिप्यभो(हो)होहामिभमहिणवदेवलोअदुल्लहअलभ्यकमलं
 ॥ २-१ ॥

[नमत महेन्द्रमुकुटमणिकिरणवारिधारामिधिकतोभयकमारविदं
 निरुपमदेहदीसिदुस्तरतरंगिणीस्नपितसबलग्रहृचकमारवृन्दम् ।
 मिलिततिलोकलोकलोचनभ्रमन्मचालिपङ्क्तिपरिपीतरूपकमलं
 परमश्रीप्रभौघतिरस्कृताभिनवदेवलोकेदुर्लभात्म्यकमलम् ॥ २-१ ॥]

पुनरवि दोचआररहिअं गआरणिहणं उग्गगलिअअं ॥ ३ ॥

[पुनरपि द्विचकाररहितं गकारनिघनं उग्रगलितकम् ॥ ३ ॥]

उग्गगलिअअं वटमित्तस्स [उग्रगलितं वृद्धमित्तस्व]—

अरि भंगुरचलाससंदोह समरवेलासके धलंते
 महरथिगअरेण रामेण संघिमिच्छामि केवलं ते ।
 हरि हरिगण म भीरु मभमेव [Fol. 8 B] तं च किरणाविलो महासी
 राम समअधिहंति सम होहि तं च किर णावि लोमहासी ॥ ३-१ ॥

[×	×	×	×
	×	×	×	×
	×	×	×	×
	×	×	×	×
	×	×	×	×

॥ ३-१ ॥]

मोनूण डंडआई खंघअजाई च अणरूआई ।
 जाई चिअ जमिआई ताअं चिअ होति गलिआइं ॥ ४ ॥

[मुक्त्वा दण्डकान् स्कन्धकजातिं च अन्यरूपाणि ।
 याम्येन यमितानि ताम्येव भवन्ति गलितानि ॥ ४ ॥]

पंचससारहृए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।
 एत्थ सअंभुच्छंदे गलिअअजाई परिसमत्ता ॥ ५ ॥

[पञ्चाससारभूते बहुलायें लक्ष्यलक्षणविसुद्धे ।
 अत्र स्वयंभूच्छन्दसि गलितकजातिः परिसमाप्ता ॥ ५ ॥]

३. स्वञ्जकजातिः ।

अमअपरिवधिआइं पाअविसुद्धाईं सरिसचलणाईं ।
 इअ गलिअअसंजाईं भणिआईं तह अ णिउणेहिं ॥ १ ॥

[यमकपरिचरितानि पादविशुद्धानि सप्तशरणानि ।
इति गणितककञ्जानि भणितानि तथा च निपुणैः ॥ १ ॥]

खंजभम्मि तजुअं तिचआरा तगुरुणो अ ॥ २ ॥

[खंजके तजुगं त्रिचकाराः त्रिमात्रगुरु च ॥ २ ॥]

खंजअं सुदसहावस्स [खंजकं शुद्धस्वभावस्य]—

तरुणमित्तकरफरिस्नपहिअअहोहिपणं
अमभलोललोअणफुल्लुअलोहिपण ।
दंतपंतिछविकेसरअहरदलुल्लुपण
मुद्धिअं अरविदेण व हरसि म(मु)हुल्लुपण ॥ २-१ ॥

[तरुणमित्रकरस्पर्शप्रथितातिशोधितेन
अमदलोललोचनभ्रमरलोभितेन ।
दन्तपश्चित्तलविकेसराधरदलवता
मुग्धिके अरविन्देनेव हरसि मुखेन ॥ २-१ ॥]

खंडं चचपगणक(क)अं ॥ ३ ॥

[खण्डं चचपगणकृतम् ॥ ३ ॥]

खंडअं सिरिहरिसएवस्स [खण्डं श्रीहर्षदेवस्य]—

कुसुमाउहपिअदूअअं
मउलाचंते चूअअं ।

सिडिलिअमा [णग्गहणओ

घायइ दाहिणपचणओ ॥] ३-१ ॥ [Fol 9 and 10 missing.

[Fol. 11 A]—

—धुत्तिरमिअं रउल्लुअं ॥

दुअइच्चिअ उअंतएकलहुविहीणा कामलेहा ।

[द्विपद्येव उपान्तैकल्लुविहीणा कामलेखा ॥ ४ ॥]

कामलेहा तस्सेअ [कामलेखा तस्यैव]—

माणिणि दुज्जणेहि अलिअं चिअ भज्ज कआवराहा
मुद्धसहावअा अ अचरेसिदि तं अणिलुत्तकोहा ।
अलणंतट्टिअस्स णमिरस(स्स) वि भाइ भणंतअस्स
दिज्जइ से मुहम्मि हसिऊण पिआए पिआरविदं ॥ ४-१ ॥

[मानिनि दूअनैः अलीकमेव मम कृतापराधा
मुग्धस्वभावा च × × × त्वं अनिदृक्तश्रोत्रा ।
चरणान्ते स्थितस्य नतस्यापि मातभंगतः
दीयतेऽस्य मुखे हसित्वा प्रियया प्रियारविन्दम् ॥ ४-१ ॥]

मागहणकुडीअ छवरे चउवा(चं)साए,
सत्तमदहमलभाए गुरुत्त[अ]अंताए ॥ ५ ॥

[मागघनकुंड्यां षण्मात्रप्रमुखाः चत्वारश्चतुर्मात्राः ।
सप्तमदशमलघुकायां गुरुत्रयात्पाद्याम् ॥ ५ ॥]

मागहणकुड्वा विमलस्स [मागघनकुंडी विमलस्य]—

एस पिपण लग्गघणकहवगसाए
नलिणिमुणालवणणससिसण्हदाढाप ।
परसुणिदिपणकण्ण अहंथरलीलाए
णिअ गितण्णुआ × × असई कुवराहाए ॥ ५-१ ॥

[× × × ×
× × × ×
× × × ×
× × × × ॥ ५-१ ॥]

उअणिहणाम्मि दुाणण लहुणो अइ नक्कुडअं ॥ ६ ॥

[उपनिधने द्वौ लघू यदि नकुंटकम् ॥ ६ ॥]

णक्कुडअं उम्भडस्स [नकुंटकं उद्भटस्य]—

अज्जं चिअ गओत्ति अज्जं [fol. 11 B] चिअ रणरणओ
जत्तो चिअ णिपमि तत्तो चिअ घणघणओ ।
ख्हसइ सुविट्ठमरं पि कअ णीमीबंधणअं
दुबलवाहिआहिं संठाइ ण कंकणअं ॥ ६-१ ॥

[अथैव गत इति अथैव रणरणकः
यत एव पश्यामि तत एव धनधनकः ।
ख्हसति सुदृढतरमपि कृतं नीवीबन्धने
दुर्बलबाहुकथोः संतिष्ठते न कङ्कणकम् ॥ ६-१ ॥]

णिहणउअंत वे च परगा समणकुडअं ॥ ७ ॥

[निधनोपान्थ्यौ द्वौ चकारौ परगौ समनकुंटकम् ॥ ७ ॥]

समणक्कुडअं अंजेणिउत्तस्स [समनकुंटकं अज्जनिपुत्रस्य]—

णहमणिमोहजालअवणख्खघरावलअं
णिरुअमवेहदिप्पिचिणिभिण्णैण त्रिसावळअं ।
मुहहरिणंककैत्तिजिअत्तरससी तमिणं
णवह महापुराणपुरिस्सं पुरएवजिणं ॥ ७-१ ॥

[नखमणिमयुखनालाबनद्धपरावलयं
निरुपमदेहदीप्तिविनिर्मितविशावलमयम् ।
मुखहरिणाङ्कान्तिभित्तस्येशशिनं तमिमं
नमत महापुराणपुरुवं पुरुदेवजिनम् ॥ ७०१ ॥]

अंतिमएण तेण तिविहं पि तरंगअं ॥ ८ ॥

[अन्तिमेन त्रिमात्रेण त्रिविधमपि तरंगकम् ॥ ८ ॥

तरंगअं सागरस्स [तरंगकं सागरस्य]—

कस्स पिअए करविरहो अ सुहाभवहओ
को समरंगणे विसमओ परदूसहो ।
एआणं गएण को जाह अण्णसमो
पिअकरस्स वि सो क(फ)रिसओ विरहो अ ह्मो ॥ ८०१ ॥

[कस्य प्रियके करविरहश्च सुखावहः
कः समराङ्गणे विषमः परदुःसहः ।
एतेषां गतेन को याति अन्यतमः
प्रियकरस्यापि स स्पर्शः विरहश्चायम् ॥ ८०१ ॥]

तं गिहणाहिए...

[तन्निबनाधिके .]

[Fol. 12 is missing.]

[Fol. 13 A]

—अंकओ ॥

पगणपमुहा सा अहिअकस्सरा च्चिअ चित्तलेहिआं ॥ ९ ॥

[पगणप्रमुखा सा अचिकाक्षरैव चित्रलेखिका ॥ ९ ॥]

चित्तलेहिआं अंगारगणस्स [चित्रलेखिका अङ्गारगणस्य]—

अद्धअणा पन्थइ अ चंद्हअंअ अण अम्मि एत्तिअं
जोन्हिआ पसरंणि(ति)अ तुह दीहं जणेह कित्तिअं ।
जं महं पिअअमपहं अचेहिं रसिअंअआरअं
छिण्णतीस ह्मास तं पडिच्छि सुहिमुट्टिपहरअं ॥ ९०१ ॥

[× × × × प्रार्थयति च चन्द्रहतकं भग अम्ब एतत्
ज्योत्स्नाप्रसरं पदय तव दीर्घो जनयति कीर्तिम् ।
यन्मम प्रियतमपथं × × × ×
छिन्नशीर्षं हताद्य तं प्रतीच्छ सुहृन्मुष्टिप्रहारम् ॥ ९०१ ॥]

दोपआरपमुहा अहिअकस्सरा च्चेअ होइ मल्लिआ ॥ १० ॥

[त्रिपञ्चमात्रप्रमुखा अचिकाक्षरैव भवति मल्लिका ॥ १० ॥]

मल्लिआ संगमितस्स [मल्लिका संगमितस्य]

अथ गामसीमा पडत्थवइअ व्व दीहसासिआ
पिक्ककलमकेआरआ सरोरुहआण्णवासिआ ।
पमणचिहुअतुमविण्णकुसुमपम्मारअरिअपंथआ
गंधलुअफुल्लुआउला हाँत पडिअंसत्थआ ॥ १०-१ ॥

[यत्र गामसीमाः प्रोषितपतिकेव दीर्घशासिकाः
पक्ककलमकेदाराः सरोरुह \times वासिताः ।
पवनविद्युत्तद्रुमदत्तकुसुमप्राग्मारभृतपथाः
गन्धलुच्छन्दमराकुलाः भवन्ति पथिकवायाः ॥ १०-१ ॥

[Fol. 13 B] पढमवीअचउत्थपआरसंजुअं भणंति दीविअं ॥ ११ ॥

[प्रथमद्वितीयचतुर्थपकारसंयुक्तां भणन्ति दीपिकाश्च ॥ ११ ॥]

दीविआ चंदणस्य [दीपिका चन्दनस्य]—

सामलंगि तुज्झाणणियुणा विणिज्जिओ मिअंकओ
हरसिरं समुल्लीणओ वि मज्झप जलाण क्षीणओ ।
णहसिरि परं संमरंत[अ]ओ इह पुणो समागओ
पणिहअंप्पडिमआच्छलेण पाएसु अ एसु पडिअओ ॥ ११-१ ॥]

[श्यामलाङ्गि तवानेन्दुना विनिर्जितो मृगाङ्कः
हरशिरःसंलीनोपि मध्ये जलानां क्षीणः ।
नमःभियं परं संस्मरन् इह पुनः समागतः
पाणिप्रतिमाच्छलेन पादयोश्चेतयोः पतितः ॥ ११-१ ॥]

सन्वाओ संभमंति जइ तं भणंति लच्छिअं ॥ १२ ॥

[सर्वाः संभवन्ति यदि तां भणन्ति लक्ष्मीम् ॥ १२ ॥]

लच्छी पढंजणस्स [लक्ष्मीः प्रभञ्जनस्य]—

हा हह आपएसान पडिओ चित्तअवडुओ
हा कुट्टिमभूमिआण अ कुसमच्छलणअवच्छओ ।
हा अरगिरिसिहरआण वणलच्छी(च्छि)केलहअतओ
हा हहओ पुराहिअसलं सुअआस मणिमउ(ऊ)रओ ॥ १२-१ ॥

[$\times \times \times \times \times$ ॥ १२-१ ॥]

पंचंससारहए बहुलत्थे लक्खलक्खणविसुद्धे ।
एत्थ सअंभुच्छेदे खंजअजाई परिसमत्ता ॥ १३ ॥

[पञ्चांशसारभूते बहुलांशे कदवलयणविश्रुते ।
अत्र स्वयंभूच्छन्दसि सञ्जकजातिः परिसमाप्ता ॥ १३ ॥]

४. शीर्षकाणि

दुग्गुणो जइ ओलंबभो । बज्झइ गीई [Fol. 14 A] निहणओ ॥
दुअईखंडं भणंति । तच्चेअ तथा छइल्ला ॥ १ ॥

[द्विगुणो दद्यवलयणकः । बध्यते गीतिनिघणकः ॥
द्विपदीक्षणं भणन्ति । तदेव यथा ठेकाः ॥ १ ॥]

दुअईखंडं सिरिहरिसदेवस्स [द्विपदीक्षणं श्रीर्षदेवस्य]—

कुसुमाउहपिअदुअअं । मउलावंतो खुअअं ।
सिद्धिलिअमाणग्गहणओ । पावइ दाहिणपमणओ ॥
विअसिअवउलासोअओ । इच्छिअपिअअममेलओ ॥
पलिचालणअसमत्थओ । तम्मइ जुअईसत्थओ ॥
इअ पढमं मधुमासो जणस्स हिअआई कुणइ मउआई ।
पच्छा विंधइ कामो लख्खप्पसरेहि कुसुमवाणेहि ॥ १-१ ॥

[कुसुमायुधप्रियदूतकं । मुकुलयंश्वृतकम् ।
शिथिलितमानग्रहणो । प्राप्नोति दक्षिणपवनः ॥
विकसितभकुलद्योकः । इष्टप्रियतममेलनः ।
प्रतिपालनासमर्थः । ताम्यति युवनिचार्यः ॥
इति प्रथमं मधुमासो जनस्य हृदयानि करोति मृदूनि ।
पश्चाद्विध्यति मदनो लब्धप्रसैरैः कुसुमवाणैः ॥ १-१ ॥]

तहा अहिमाणइदस्स [तथा अभिमानचिह्नस्य]—

पडिअग्गसूरपसरआ । रहसुच्छलंतमेहआ ।
उप्पुल्लकंदलिआप । विअसिअसिलिधिनिवेहए ॥
उल्लसिअतिअसचावआ । उग्गअंतणंकुल्लआ ।
जाआ पाउसकालए । उकंदुलआ दिवसआ ॥
उल्लिअरेणुसुअंधर्ये वाए [Fol. 14 B] अग्गाइअम्मि कुविआण ।
विअलिअमाणभराओ आअरअंजुअविओ हिअआओ ॥ १-२ ॥

[प्रतिभमसूर्यपसराः । रभसोच्छलमेघाः ॥
उत्फुल्लकन्दलिके । विकसितशिलीम्भ्रनिवेहे ॥
उल्लसितमिदशाचापाः । उन्नततृणाङ्कुराः ॥
जाताः प्राहृत्काले । उत्कण्ठायुताः दिवसाः ॥

१ Ms. reads निवहआए. 2 Ms. drops अ from this word.

भारीकृतरेणुमन्वे वाते आमाते कुमितानाम् ।
विगलितमानभरात् × × × × इदयात् ॥ १.२ ॥]

पदमं च दुग्धमा पुणो पच्छा वज्रह गीहमा ।
एसा होइ दुर्गमा अण्णा वि जहिच्छिआ(अ)रुअएहिं ॥ २ ॥

[प्रथमं च त्रिपदी पुनः पश्चाद् बन्धते गीतिका ।
एषा भवति द्विभक्तिका भव्यापि च ध्येयस्वरूपैः ॥ २ ॥]

दृहंगिआ अहिमाणइदस्स [द्विभक्तिका भमिमानविहस्य]—

घणमभरंविदुणि(णी)संविदल्मिलिआरविद्वआ
पुप्फहोअभसलगोच्छच्छवच्छसमुच्छलंतमा ।
माहवमासअम्मि हिअलिच्छिअकुसुमालिद्धगंधआ
अव्वो बुव्विअइद कह होहिसि साहसु महुल्लआ
उइदण्डुलसीलाओ उट्टंतपडंतघिविहकुसुमपसुं
उव्वाही तुह हिअमं अणवरअभरंतमस्स वेएण ॥ २.१ ॥
[× × × × × ॥ २.१ ॥]

अहवा वपअराअस्स [अथवा वाक्यतिराजस्य]—

धणविण्णगरुअचंएणपंगुअक्खमणंससेसुमासह—
अरकुंअिमअडअसिहो चक्कलियो तीअ रोमंचो ॥
विमलिअम्मि × × × × ॥ २.२ ॥

[Fol. 15, 16 and 17 are missing.]

[Fol. 18 A]

—ओइधिरमहुरपउअपाअथकआह—
अहसालवाहणनरंएसंसंगअउरअजंतलुअमरहट्टसुंदरी—
धोरयिमिअधणवहसंठिउज्जुच्छलंतसासलहलहिपंकोह—
पीअरुहसिअतरलकंठाउमालिआअलतरंगंतएअंम्मि
पुलिणमाए ॥ ३.१ ॥

[× × × × × ॥ ३.१ ॥]

मालागलिअआ अवसाणअम्मि चआरआ दोण्णि दोण्णि
वइदंति विसमसंखाएँ संठिआ जइ हवंति किर विसमसीसअं तं ॥ ४ ॥

[मालागलितकपादावसाने चतुर्मात्रौ द्वौ द्वौ वधेते विषमसंख्यवा
संस्थितौ यदि अद्यपि किल विषमतीर्थकं तत् ॥ ४ ॥]

मं कालानुरुअस्स [तत्कालानुरूपस्य]—

जो गञ्जंतमत्तमाभंगतुंगदंतगिणिहसणुच्छलिभमणिसिला-
 वलणपेह्लणुव्वीमहाभरकंतमुक्कहुकारकूरणघणा [Fol. 18 B]
 हिक्कोअकालगिजालमालावलीका(क)आमूलविडलसिहरो ।
 जो करिकर उभडविणिगंतमअसरीसोत्तसित्तिसिम्मं)तकुञ्जसंघाम-
 खोह्लुचिचिखल्लोलोलोलंतकोलउलविदं(द)दादमिअंकससि-
 मऊहमणिपञ्जर्मंतअणरणिगिवहभरिअपमणकुहरओ ॥
 जो गंधवहविहुअकंकेह्लिमह्लिआतिलअवउलचंपअपिअंगु-
 पुण्णाअणाअपरिगलिअकुसुमपरिमलमिलंतलोलालिबलअ-
 झंकार[अ]मणरंवेन मिलिअगंधव्वमिहुणपारद्धगेअरम्मो ।
 जो अंअच्छिअंहुहामुहमहागुहागाहगहिअगअगत्तमोत्तिअतणी-
 गिसासअवससमुच्छलिअधवलमोसावलिअनुण्णं वण्णं
 दंसण— ॥ ४-१ ॥

[यो गर्कमत्तमातंगतुङ्गदन्ताग्रनिचर्यणोच्छलितमणिशिला-
 वलनप्रेरणोर्वामहाभराकान्तमुक्कतट्टुकारस्फुरण...
 कोपकालामिग्वालामालावलीकृतामूलविपुलशिखरः ।
 यः करिकर उभयतोविनिर्यन्मदसरीसोतःसिन्धुःश्रीभूत-
 कुञ्जसंघातगादपङ्कलोलुलकोलकुलवृन्ददद्रामृगाङ्ग-
 शशिमुखमणिप्रसरन्नदीनिवहभूतपवनकुहरः ।
 यो गन्धवद्विपुतकंकेह्लिमह्लिकातिलकमकुलचम्पक-
 मियंयुपुष्पागनागपरिगलितकुसुमपरिमलमिल-
 ह्लोलास्त्रिलयसकारभ्रमणविस्तीर्णेन मिलितगन्धर्वमिथुनप्रारब्धगेयरम्यः ।
 यः × × × × × × ॥ ४-१ ॥

[Fol. 19 to 31 are missing.]

५. मागधजातिः ।

[Fol. 32 A]

[कुवलअ] सेउजा पंकुक्खेओ ।

दाहिणमारुअओ कप्पूरं

अहिअं विरहे उहर सरीरं ॥ १-१ ॥

[कुवलअया पङ्कात्थेपः ।

दक्षिणमारुतः कप्पूरः

अधिकं विरहे दहति शरीरम् ॥ १-१ ॥]

मत्तासमअं णममलभारं ॥ २ ॥

[मात्तासमकं नवमलकारम् ॥ १ ॥]

मत्तासमं अंगारोणास्त [मात्रासमं अङ्काराण्यस्य]—

पेच्छह पप्फुल्लिमसाहारा
रसासोभा किसलमसाप ।
णिमिभा धवला अरुणच्छज्जा
मअणहरंमि व धवसंघाभा ॥ २.१ ॥

[प्रेक्षध्वं प्रफुल्लितसहकाराः
रस्ताशोकाः किसलयशाराः ।
निमिता धवला अरुणच्छायाः
मदनग्रह इव धवसंघाताः ॥ २.१ ॥]

तिच्चो उरगो वाणवासिआप ॥ ३ ॥

[तृतीयश्रनुमांशः उदरगः वानवासिकाचाम् ॥ ३ ॥]

वाणवासिआ तस्सेअ [वानवासिका तस्यैव]—

तुह सुदध विभोअसिज्जमाणा
गत्तमवत्थोद्सावसाणा ।
छाभा जाभा पणट्टवेहा
लहूह अहिणवससहरलेहा ॥ ३.१ ॥

[तव सुभग वियोगक्षीणा
× × × × ×
छाया जाता प्रनष्टदेहा
लक्ष्मी अभिनवशशपरलेखा ॥ ३.१ ॥]

उजु पंचमट्टमा विसलोए ॥ ४ ॥

[ऋजू पञ्चमाष्टमौ विश्लोके ॥ ४ ॥]

विसलोआ बन्धुदत्तस्त [विश्लोको बन्धुदत्तस्य]—

सुरकरिकओलमदलालसओ
अवसेसवसइबद्धालसओ ।
धुअकमलरेणुपरिपिजरओ
रणरंजइ नल्लिणहं महुअरओ ॥ ४.१ ॥

[सुरकरिकपोलमदलालसः
अवरोपवसतिबद्धालसः ।
धुतकमलरेणुपरिपिजरः
आक्रन्दति नल्लिणानि मधुकरः ॥ ४.१ ॥]

सत्तमणममलहूणा चित्ता ॥ ५ ॥

[× × × चित्ता ॥ ५ ॥]

चित्ता ललिभसहावस्स [चित्रा ललितस्वभावस्य]—

मोत्तावलि तद् स(सु)मनोहरण ।
जिस्सा परिणवद् पमोहरण ।
तिस्सा तुभ विरहम्मि हिअअं
गोच्छिद्धरसलिलअम्ब हिअअं ॥ ५-१ ॥

[मुक्तावलिः तथा सुमनोहरे
यस्याः परिणमति पयोधरे ।
तस्यास्तव विरहे हृदयं
गोषपदसलिलमिव हृतम् ॥ ५-१ ॥]

णममगुरु जइ सा उ [Fol. 32 B] अचित्ता ॥ ६ ॥

[नवमगुरुर्षदि सा उपचित्रा ॥ ६ ॥]

उअचित्ता देवणाहस्स [उपचित्रा देवनाथस्य]—

घणमाला अमराउहपंती
विज्जुलिआ सबलाभापंती ।
णज्जइ मअणमरीअकआओ
विविहरअणरंगावलिआओ ॥ ६-१ ॥

[घनमाला अमरायुधप्रान्ताः
वियुत् सबलाकापङ्कितः ।
हायते मदन × × × कृताः
विविधरत्नरङ्गावलयः ॥ ६-१ ॥]

पंचंससारहूप बहुलत्थे लक्खलक्खणविसुद्धे ।
एत्थ सअंभुच्छेदे मागहजाई परिसमत्ता ॥ ७ ॥

[पञ्चाससारभूते बहुकार्ये लक्ष्यलक्षणविसुद्धे ।
अत्र स्वयंभूच्छन्दसि मागधजातिः परिसमाप्ता ॥ ७ ॥]

६. उक्तादिविधिः ।

इअ स्वअअपमुहाणं जाईणं [लक्खल]लक्खणं सिट्ठं ।
एण्ही उताइणं साहिअंतं णिसामेह ॥ १ ॥
[इति लक्खणअमुत्तानां जातीनां लक्ष्यलक्षणं सिद्धम् ।
इदानीं उक्तादीनां कथ्यमानं णिसामयत्त ॥ १ ॥]

उत्ताई रुअभाई छब्बीसताई एकपसुहाई ।
सअललहुगुरुभाई चउकमाई वी(वि)समिअअछाई ॥ २ ॥

[उक्तादिरूपकाणि वृद्धिगत्यन्ताणि एकप्रसुजाणि ।
सकलकवुगुरुणि चतुष्कमाणि विधान्तार्थाणि ॥ २ ॥]

एकस्वरेण उत्तं, अइउत्तं दोहैं, मज्झिमं तीहिं ।
होइ चऊहैं पइट्टा, सुपइट्टा पंचवाणिणल्ला ॥ ३ ॥

[एकस्वरेण उक्तं, अतिउक्तं द्वाभ्यां, मध्यमं त्रिभिः ।
भवति चतुर्भिः प्रतिष्ठा, सुप्रतिष्ठा पञ्चवर्णयुता ॥ ३ ॥]

उत्तं कोऊहलस्स [उक्तं कौतूहल्य]—

मो । मो । गो । जो ॥ ३.१ ॥

अइउत्तं वसुएवस्स [अत्युक्तं वसुदेवस्य]—

वीरं । देवं । वंदे । गिरुच्चं ॥ ३.२ ॥

[वीरं देवम् । वन्दे नित्यम् ॥ ३.१ ॥]

मज्झिमं भरहस्स [मध्यमं भरतस्य]—

मअणो । विरहे । अहिअं । डहृ ॥ ३.२ ॥

[मदनो । विरहे । अधिकं । दहति ॥ ३.२ ॥]

अण्णं च सुदसीलस्स [अन्यच्च शुद्धशीलस्य]—

वल्लहा । गेहिणी । जस्स सो । घण्णओ ॥ ३.३ ॥

[वल्लभा । गेहिनी । यस्य सः । घन्यः ॥ ३.३ ॥]

तह्हा भरहस्स [तथा भरतस्य]—

अकेसा । विगोसा । समाओ । व देओ ॥ ३.४ ॥

[॥ ३.४ ॥]

पइट्टा विअइट्टस्स [प्रतिष्ठा विदग्धस्य]—

ण लम्भय । घणत्थणी । × × × ॥ ३.५ ॥

[न लभ्यते धनस्तनी । × × × ॥ ३.५ ॥] [Fol. 33 is missing.]

[Fol. 34 A] दो गा तिता गुरुत्तरा । णाराअ[अ]स्स अंसभा ।

[द्वौ गुरु त्रयस्त्रिमात्रा गुरुत्तराः । नाराचकस्यांशकाः ॥ ४ ॥]

णराओ लडहसहावस्स [नाराचो लटमस्वभावस्य]—

दुब्बारवेरिबारणा । दुक्कम्ममंतचालणा ।

णाराअधिण्णकुंभभा । वचंति केवि कुंभिया ॥ ४.१ ॥

[दुर्वावैरिवारणाः । दौक्षितान्तचारणाः ।
नाराचमिन्नकुम्भाः । व्रजन्ति केपि कुम्भिनः ॥ ४.१ ॥]

उक्त्वे समागिभक्ति ॥ ५ ॥

[उक्त्वे समागिभक्ति ॥ ५ ॥]

समागिआ अंजिगिउत्तस्स [समानिका भञ्जनिपुत्रस्य]—

मीणजालवट्टिआहं । सूरस्सवोहिआहं ।
मत्तच्छपभाउलाहं । पेच्छ भीरु पंकआहं ॥ ५.१ ॥
[मीनजालप्रार्थितानि । सूर्यशिमवोधितानि ।
मत्तवत्पदाकुलानि । प्रेक्षस्व भीरु पङ्कजानि ॥ ५.१ ॥]

चित्तवभा तिच्चआरा । पुव्वमुहंगगआरा ॥ ६ ॥

[चित्रपदा त्रिचकाराः । पूर्व-सुख-अङ्ग-गकाराः ॥ ६ ॥]

चित्तवआ उम्भडस्स [चित्रपदा उद्भटस्य]—

तत्तधराहरकुंजरे । घोळइ किंसुअसाहा ।
तन्हुइअस्स गिरिस्स । णीसरिआ इव जीहा ॥ ६.१ ॥
[तत्तधराधरकुञ्जरे । घोळति किञ्चकशावा ।
वृषितस्य गिरेः । निःसृतेव जिह्वा ॥ ६.१ ॥]

अंतमुहंताइलह् । तं चउता माणवअं ॥ ७ ॥

[अन्त-सुख-अन्त-आदि-लघवः । ते अन्वारस्त्रिमात्राः माणवकम् ॥ ७ ॥]

माणवअं अंगारगणस्स [माणवकं अङ्गारगणस्य]—

पेच्छ घणाणं गहणं । लोलबलाभाडसर्णं ।
पत्थिअसत्थग्गासर्णं । कालमुहं था कसर्णं ॥ ७.१ ॥
[प्रेक्षस्व पत्थानां गहणं । लोलबलाकादधनम् ।
पथि कसार्थप्रसर्णं । कालमुखं वा कृष्णम् ॥ ७.१ ॥]

विहइआ वरहिणस्स [वृहत्तिका बर्हिणः]—

कुसुमिआ कलमुल्लआ । रमणिआ वुरेहुल्लआ ।
[Pol. 34 ॥ परिमलाह(आ) मुच्छिआ । महिअलं गआ पत्थिआ ॥ ८.१ ॥
[कुसुमिताः कदम्बकाः । गुञ्जता द्विरेफकाः ।
परिमलाहता मूर्च्छिताः । महीतलं गताः पथिकाः ॥ ८.१ ॥]

उत्तरंततिमुहल[आ] । ता इमा[अ] हल्लमुहिआ ॥ ९ ॥

[उत्तर-अन्त-त्रि-सुख-काः । त्रिमात्राः इयं च हल्लमुची ॥ ९ ॥]

हलमुहिआ जीवएवस्स [हलमुहिका जीवदेवस्स]—

तं सि थोरधिरथिगिआ । मज्झमस्मि पमणुहआ ।
पुत्ति बच्च मउभभरं । झत्ति भंजिहस्सि णंभरं ॥ १०१ ॥
[त्वमसि स्वविरधिरस्तनी । मध्ये प्रतनुका ।
पुत्रि मत्र मृदुकतरं । झटिति मद्भ्रशते केवलम् ॥ १०१ ॥]

लहुगुरुअछभारंसा । भुअअसिसुसिआ [हुत्ता] ॥ १० ॥

[लहुगुरुकवणमात्रांसा । भुजगशिञ्जुसुता उक्ता ॥ १० ॥]

[भुअअसिसुसिआ] हद्दत्तस्स [भुजगशिञ्जुसुता इरदत्तस्स]—

भमसि पअणुआ अज्जे । गुरुअथणहरं मज्जे ।
कह वहस्सि पअत्तेणं । तिक्खलिधरणगव्वेणं ॥ १०१ ॥
[भ्रमसि प्रतन्वी आर्ये । गुरुकस्तनभरं मध्ये ।
कथं वरसि प्रयत्नेन । विवलीधरणगव्वेण ॥ १०१ ॥]

पंतिआ अंगारगणस्स [पङ्क्तिका अङ्कारगणस्व]—

सव्वकाल वड्ढेहं णेहअं
पत्थिअं अ(सु)गोत्तं सुदेहअं ।
वल्लहं विअेड्ढं चिराउत्तं
तं घरे ण सव्वस(स्स) माणुत्तं ॥ ११०१ ॥

[सर्वकालं वर्धयति स्नेहं
प्रायितः सुगोत्रः सुदेहः ।
वल्लभो विदग्धकिरायुः
स गृहे न सर्वस्य मनुष्यः ॥ ११०१ ॥]

गद्धी लद्धी गुरुअभलंता
एसा छन्दे किरे उण मत्ता ॥ १२ ॥

[गाः अकथयः काः अकथयः गुरुयुगालान्ताः
एसा छन्दसि किंठ पुनर्मत्ता ॥ १२ ॥]

मत्ता णित्ठणस्स [मत्ता निपुणस्व]—

आसारत्ते णववणमज्जे
लोळं विज्जवलअमुअज्जे ।
गिम्हम्हाहुण्णवणविभीअं
मेहाणं विण्णुरह व जीअं ॥ १२०१ ॥

[Fol. 35 A]

[वर्षारत्रे नवचनमध्ये
 लोलं विद्युदलयमुपध्यायामि ।
 ग्रीधमोधमदुग्धवनविभीतं
 मेघानां विस्फुरतीव जीवितम् ॥ १२-१ ॥

अंतउज्जुभा चउत्तभारा ।
 गहुअं च मोरसारिणी[ए] ॥ १३ ॥

[अन्ते-ऋतुकाः षडुष्मिमात्राः
 गद्वयं च मयूरसारिण्याम् ॥ १३ ॥]

मोरसारिणी सुदसीलस्य [मयूरसारिणी शुद्धशीलस्य]—

मत्सकुञ्जरोअसेविभाई
 अंभुवाहजालघट्टिआई ।
 अंदसूरलंघणूसुआई
 पेच्छ भीरु विहसिगआई ॥ १३-१ ॥

[मत्सकुञ्जरोपसेवितानि
 अंभुवाहजालघट्टितानि ।
 अन्दसूरलंघणोत्सुकानि
 प्रेक्षस्व भीरु विन्ध्यशृङ्गकानि ॥ १३-१ ॥]

गा सत्ववरुत्तरवंकआ ।
 ता पुव्वलह उअचिड्ढिआ ॥ १४ ॥

[गा × × × अचरोत्तरवक्रा
 तौ पूर्वलघु च उपस्थिता ॥ १४ ॥]

उअचित्ति(ड्ढि)आ सुदसीलस्य [उपस्थिता शुद्धशीलस्य]—

दिट्ठं गअणं सबलाहअं
 विज्जु(ज्जु)कुरिअं सुरचाअअं ।
 साहीणपिआण वि जाअआ
 उअंठुलआ दिअसुल्लआ ॥ १४-१ ॥

[दृष्टं गगनं सबलाहकं
 विद्युत्स्फुरितं सुरचापकम्
 स्वार्थीनप्रियाणामपि जाताः
 उल्कण्डायुताः दिवसकाः ॥ १४-१ ॥]

पुव्वसमत्ताईगुरुवंसा ।
 दोणिण गआरा रूअवई स्ता ॥ १५ ॥

[पूर्वसमस्तादिपुरवः शोभाः
द्वौ गकारौ रूपवती सा ॥ १५ ॥]

रूअर्वा अंगारगणस्स [रूपवती अङ्कारगणस्व]—

चंदणचंभुज्जोअपसण्णा
कोइलकप्पूरुपलवीणा ।
ताई जणाणं देति सुहाई
पेथिसु जाआणं असुहाई ॥ १५-१ ॥

[चन्दनचन्द्रोद्योतप्रसन्नाः
कोकिलकर्पूरोत्पलवीणाः ।
तानि जनानां ददति सुखानि
मार्गेषु यातानां भ्रमुखानि ॥ १५-१ ॥]

चा चत्तारि पणअपाअम्मि
गा सच्चाइणिहणअंगंमि ॥ १६ ॥

[चाः चत्वारः पणवपादे
गाः सर्व-भादि-निघन-अङ्गेषु ॥ १६ ॥]

पणओ तस्सेअ [पणवः तस्यैव]—

माअंदा णवकुसुमुत्ताला
सोहते परहुमसहाला ।
पाराराव [Fol. 35 B] अठअठंठुग्गा
पंथेस्सवसुअणुच्छंगा ॥ १६-१ ॥

[माकन्दाः नवकुसुमोत्तालाः
शोभन्ते परश्रुतशब्दान्विताः ।
पारावतरव × × ×
पञ्चैवूत्सव × × × × ॥ १६-१ ॥]

पंचंसा चवरा समुद्धताः ।
सवाईणिहणंतपारगाः ॥
जीए तुद्धविराडिआ इमा
छंदे सच्चजणाभिरामिआ ॥ १७ ॥

[पञ्चांशाः चाप्राः समुद्ध-ताः
सर्व-भादि-निघन-अन्त-पार-गाः ।
यस्याः तुद्धविराडिका इव
छन्दसि सर्वजनाभिरामा ॥ १७ ॥]

सुद्वविराडिआ कोभंडस्स [शुद्धविराटिका कोदण्डस्य]—

वासारसरउहराएणा
 देईदाउहन्वावपाणिणा ।
 विउजूमीसणभह्निभिण्णअं
 कंदंते पडह इव अच्चअं ॥ १७०१ ॥
 [वर्षागतौद्रराजेन
 देवेन्द्रायुधचापपाणिना ।
 विद्युद्भीषणमह्निभिलं
 क्रन्दत् पततीव अन्नकम् ॥ १७०१ ॥]

तिट्टिदिआ वाअन्वा [त्रिदुम् शकन्वा] ।

दोह[अ]अं च्चगणेहिं च्चऊहिं ।
 पुव्वमुहाइसमत्तगुरुहिं ॥ १८ ॥
 [दोषकं च्चगणैश्चतुर्भिः ।
 पूर्व-सुख-आदि-समस्त-गुरुभिः ॥ १८ ॥]

दोहअ[अं] हरउत्तस्स [दोषकं हरपुत्रस्य]—

पेच्छ सुराहियच्चाळुहिण
 मेहगईदस्समाऊहिण ॥
 पाणिअयंभसरेहिं सअण्णो
 पाउसएण णिहम्मइ गिरुहो ॥ १८०१ ॥
 [प्रेक्षस्व सुराधिपचारहितेन
 मेघराजेन्द्रसमारुढेण ।
 पानीयस्तम्बधारैः सतृष्णः
 प्राहृषा निहन्यते द्रीष्मः ॥ १८०१ ॥]

पंच ता लहुत्तरा गसेसआ
 परिसा णिसेणिआअ अंसआ ॥ १९ ॥

[पञ्च त्रिमासाः लघूत्तराः गक्षोषाः
 ईरणाः निभेणिकायाः अंसकाः ॥ १९ ॥]

णिसेणिआ सुद्वसालस्स [निभेणिका शुद्धचौलस्य]—

पयिमाण जीवअं खुडंतिआ
 पच्चमाण मत्थअं दलंतिआ ।
 सिच्चण अय जीहिआ लुळं [Pol. 36 A] तिआ
 पेच्छ भीरु विज्जळा धलंतिआ ॥ १९०१ ॥

[पथिकानां वीचकं क्षपयन्ती
पर्वतानां मस्तकं दल्पयन्ती ।
× × × जिह्वा लोलमाना
श्रेष्ठस्य भीरु विदुद् वलन्ती ॥ १९-१ ॥]

सञ्चार्द्धं अंतगुरुविरहभा
दो छा चंता भमरविलसिता ॥ २० ॥

[सर्व-भादि-अन्त-गुरुविरहिता
द्वौ वपुमात्रौ चान्ती भ्रमरविलसिता ॥ २० ॥]

भमरविलसिता चंदउत्तस्स [भ्रमरविलसिता चन्द्रपुत्रस्य]—

वासारत्ने णवघणवलभं
लीलालोभं पसरिअजलभं ।
केणेभं कज्जलमसिमरिअं
उल्लथं खप्परमिअ धरिअं ॥ २०-१ ॥

[वर्षारान्ने नवघनबलयं
लीलालोभं प्रसृतजलम् ।
केनेदं कज्जलमपीभृतं
उत्तानं खप्परमिअ धृतम् ॥ २०-१ ॥]

सागआएँ तजुअं चजुअं च ।
उत्तरंतगवरंतगुरं च ॥ २१ ॥

[स्वागतायां तयुगं चयुगं च ।
× × × × × ॥ २१ ॥]

सागओ अ सामलएवस्स [स्वागता च घयामलदेवस्य]—

पेच्छ विज्जुलरभापहपंती
कालमेहपरिअंत भमंती ।
दइहसेसगिरिसाणुपप ष्व
विट्ठणट्टज्जलणाधलिअ ष्व ॥ २१-१ ॥

[श्रेष्ठस्य विद्युच्छतापथपङ्क्तिः
कालमेहपर्यन्ते भ्रमन्ती ।
दग्धरोषगिरिसानुपद इष
दहनदृष्यवल्नावल्लिकेव ॥ २१-१ ॥]

उत्तरंतलहुणो ति अंतगा
तो तईअचगणा रहुअभा ॥ २२ ॥

[उचर-अन्त-ऊर् प्रयोऽन्तायाः
त्रिमात्राः तृतीयचगणाः रयोद्धता ॥ २१ ॥]

रहुद्धा लडहसहावस्स [रयोद्धता लभस्वभावस्य]—
अंतरिक्खधरमज्झमारप
कालमेह्वहलंधमारप ।
पेच्छ गंधवहप विअंहला
दारअस्स ससिअ एव विज्जुला ॥ २२-१ ॥

[अन्तरिअग्रहमध्ये
कालमेघवहलान्धकारे ।
× × × ×
× × × विद्युत् ॥ २२-१ ॥]

किर सअलमुहाइपुण्वला
पपर ति तगणा सुहदिआ ॥ २३ ॥

[किल सकल-मुल-भादि-पूर्व-लाः ।
पगणोपरि त्रयस्त्रिमात्राः सुभद्रिका ॥ २३ ॥]

[Fol. 36 B] सुहदिआ पोम्मणाहस्स [सुभद्रिका पचनामस्य]—

उअ हरइ मिअंकलेहिआ
णवजलहरकोट्टिलग्गिआ ।
सिअणलिणिमुणालवणिआ
णहपलअचराहदादिआ ॥ २३-१ ॥

[पदव इति मृगाङ्गलेवा
नवबलधरकोटिलआ ।
सितनलिनिमृणालवर्गिका
नमःप्रल्यवराहदंष्ट्रिका ॥ २३-१ ॥]

सव्वंतोउरगा गुरुदअं च ।
छो चा दोणिण तमाह एककरुअं ॥ २४ ॥

[सर्व-अन्त-उदर-गाः गुरुदयं च ।
षण्मात्रः चकारो द्वौ तदाह एकरूपम् ॥ २४ ॥]

एकरुअं तस्सेअ [एकरूपं तस्यैव]—

उद्धो ओगअसुद्धओ सुद्धोओ
एत्तासोअणवह्लु[पह्लु]ओहो ।
एण्णेह एव उणद्धमूपि द्दह्हे
एत्ताहो एह होह मुत्तसोआ ॥ २४-१ ॥

[× × ×
 रक्ताशोकनवीनपल्लवीपः
 संज्ञापयतीव × × दग्धान्
 अधुना इह मवल युक्तशोकाः ॥ २४-१ ॥]

वाउम्भीए तिचभारा पर्णा अ ।
 सव्वासेसंतयुरू मज्जलो^१ अ ॥ २५ ॥

[बालोम्यां प्रवक्षकाराः पकारो गक्ष ।
 सर्व-अशेष-अन्तगुरवः मध्यलक्ष ॥ २५ ॥]

वाउम्भी अंगारगणस्स [वातोमीं अङ्कारगणस्य]—

बाला दोबत्थरए संजपहिं
 कंठावामं चलअं पारद्धपहिं ।
 पेच्छुच्छाहे फलिणीगोच्छपहिं
 काअहारे रद्धअं तोरणेहिं ॥ २५-१ ॥
 [× × × × ॥ २५-१ ॥]

दो अंसा दो पंसभा गावसेसा ।
 पंचद्धा चेए लहू सालिणी सा ॥ २६ ॥

[द्वौ चांशौ द्वौ पांशौ गावशेषौ ।
 × × × × सालिनी सा ॥ २६ ॥]

सालिणी पोम्मगाहस्स [सालिनी पद्मनाभस्य]—

णरिल्लाणं वारिवारालसाणं
 पासुइहीणा ही—*

१ Ms. reads तिचभार पगभा. २ Ms. reads मज्जलोअरा.

* Hereafter we have four stray folios which contain portions of the remaining part of the work. I have given the variant readings from these on p. 128.

VARIANT READINGS FROM THE PALM LEAF MS.

(in chs. 1, 2, 4 and 8 of स्वयंभूच्छन्दः)

ch. 1

v. 68 b पदमा गुणलङ्घनिरतया तस्य; c तद्विठ्ठा उण सेसा०; 69 b हवति for हुवति; c एवं तद्दुडुगणै च; 70 a छन्वीसा for सन्वीसा; b एभारह for सत्तारह; c नाभालीसह लम्बभ; 71 a जभएव; b अह for अई; d सेभवपमुहा णमिच्छेति; 72 a लहुतराणजुअ० चंडविट्ठी परेककवट्टीए अण्णणअम्बाल्जीमत्त०; 72 चंडविट्ठी चंदअत्स; 73 a इअ चंडविट्ठियमुहां; 74 a पभारोपरा for पभारा परा; ब [त्थ] इच्छाए० चंडवालोत्ति०; 75 a पभारोपरा for पभारा परा; पुव्वला पा जदिच्छाए० सीहसकंतणामो; 76 a पुव्वला जत्थ इच्छाए for पुव्वला पा जहिच्छाह; 77 a छभागहि for छभाराहि; इच्छाए for इच्छाह; चंडवेआहिहणो; for ० हिहणो; 78 a अद्दपा for सम्बपा; इच्छाए for इच्छाह; छीतभरो for छीलाभरो; 79 a हवति for हुवति; 80 a जहीं हवति for जहिं हुवति; सो अ [सोअ] for सा इमा अतोअ; मंजरत्ति for मंजरिति; 81 a सत्तचआर for सम्बचआर; 82 a तरुगु for दुगुरु; 83 a सुहुज्ज for सुहज्ज; जहिच्छाए for जहिच्छाह; 84a सम्बत्थ for सम्बच; ति in कामवाणोत्ति is dropped; 85 We have only उत्तारविट्ठी परिस्समत्तो for the stanza.

Ch. 2

v. 1 c इह वेअवरहए पभडे; d दोहअअ जुह नीअचउत्थो; 2 b उअ for उव; 4 b दुअविसविअअं इ अह सेसए; c सीजुअं for संजुअं; d कइअणे अणिअं हरिणुद्धअं.

Ch. 3

v. 6 b पउविअ for पनुविअ; cd आ सुद्धविराडिआ तहिं; पदमगणविरइमिणमावसइं तं; 7 a अंगआ for अंसआ; c लहुवण्णाइवण्णाओ; 8 a वंतं for वचं; 9 b सभरा for सागरा; c चवला होह वचं च; 10 a बहुमेआ for चउमेआ; 11 b सोहलं for सोरहं; d चउरदं for चउरदं; 12 b अत्स for जत्थ; c पच्छावील; d आवील जत्थ णिहणम्मि; 13 b पलहइ अ जत्थ मंजरी एआ; c तइअएण for तइएण; d चारत्ति for चारेत्ति; for v. 14 we have only प्राकृतसारः समाप्तः.

Ch. 4

v. 1 पाअअत्स for पाउअत्स; b लक्ख is dropped; c एत्ताअम्मसे; 2 b हवति for हुवति; d काअम्बओ अभारा वि; ३ बेण्णि for विण्णि; b हवति; for हुवति; 5 a चोइह पदमत्तइअचलणे; c जुहअउ for जुवह[अ]; एत्तअउ for एत्तलउ; d होइ अवम्मंसत्थे; 6 a तेरह पदमे तइअए; c उवजुइअलक्खणं [इण]; d होइ अवम्मंसत्थे; 7 b सेसेसु चोइहा हंति; c जाणिज्जह for जाणिज्जुइ; d अअजुइअलक्खणअत्ति; 8 d ण मुहंससमत्तगुरु; e अवरिमाण for अपुरिमाण; 9 a पाए नीए मुहउत्थयम्मि; b पदमंचअ for पदमं चिअ; गण for गणु; d तइअए तिअलंसए; e जिर for किर; 10 b गण for गणु; e ता for तं; करिणी for करिणि; 11 a जा अ for जा वि.

Ch. 8

v. 20 b जुअई for हुवई; d छविणिआ वि पडिहा; 21 a सीजुत्तं for संजुत्तं; b मुणसु for मुणसु; d सत्ततालं हवे कम्मं; 22 b कम्मंच for कम्मम्मि; c तहिं रुवेहिं अ रइअं; d तितालं तं मुणेआसु; 23 a छंदोरुवेहिं वेहिं जुअलं; b अ for च; c मवे for हुवे; d चक्खसमं सीअ वेहिं तु; 24 b पद्धिआहिं च अण्णरुवेहिं; cd रत्तावंअउ कम्म जाण मणअहिरामउ होइ; 25 a एक्खविसमत्ताणिहाणु उहामणिह; b चोइसा विस्साम याउ मणविरइ थिह; c समिद्ध एत्तं for समिद्ध एउ; d तिक्क for तिअल; अइअहुअअव for अ[इ]अहुअअव.

राजशेखरकृतः छन्दःशेखरः ।

[In the following pages I am publishing again only the fifth chapter of Rājāśekhara's Chandasśekhara because this alone is at present available. The only MS. of this chapter written on palm leaves, exists at the Bada Bhandar of Jesalmir in Bundle No. 238. A copy of this was procured and presented to me by Muni Sri Jinavijayaji of the Bharatiya Vidya Bhavan with his usual kindness and generosity. The MS. consists of pp. 44 to 51 only, the first 43 pages which contained the earlier chapters being untraced at least for the present. Dalal's Catalogue does not mention this MS. among the other MSS. on Prosody in Bundle No. 238 and it is very likely that it was not there originally. Our MS. is $12\frac{1}{2} \times 1\frac{1}{2}$ inches in size; each page contains 6 lines, and each line contains on an average 60 letters. One or more letters put within the brackets in the following edition represent the correct form of the corresponding number of letter or letters immediately preceding the brackets. Like Hemacandra and Svayambhū, our author uses the terms ष, प, च, त, (always written as ष in my copy but corrected to त by me) and द in his definitions to represent groups of 6, 5, 4, 3 and 2 Mātrās, respectively. The copy, evidently following the MS., always writes तृ for त्र and sometimes drops an obvious Visarga. I have corrected both mistakes, but otherwise I have tried to follow my copy faithfully. Letters in rectangular brackets are suggested additions]

पञ्चमोऽध्यायः ।

द्विगुणो यद्यबलम्बकः ।

क्रियते गीतिलिखनको द्विपदीसङ्घं तदा वदन्ति बुधाः ॥ १ ॥

प्रथमं बन्धते द्विपदिका पदद्याद्गीतिर्विरच्यते ।

एषा द्विभक्तिका भवेदन्यास्तु यद्येप्सितैः रूपकैः स्युः ॥ २ ॥

यद्यबलम्बकस्य मुखतो द्विपदी निघनेऽथ गीतिका ।

पूर्वाचार्यसमीरितौ ।

एयोच्यते त्रिभक्तिका त्वपराः प्राहुर्द्येयोप्सितैः रूपकैः ॥ ३ ॥

पथ्या(श्चा)र्ध्वजितं गायस्वार्था(द्या)र्धं तु वर्धते स्वेच्छया

चकारगणैः पाद्येषु चतुर्षु यदि समैरेवाहोः सर्वैस्तान्तैः

कथितं तत्समदीर्घकम् ॥ ४ ॥

मालागणितकक्रमान्ते यदा चकारगणका द्विबुद्ध्या भवन्ति

सर्वे गणाः विषमसंख्यया स्थिता विषमशीर्षकं तत् ॥ ५ ॥

किं कङ्क्षणेन बहुना यतिक्रियते किमपि सङ्गकं दीर्घम् ।

तच्छीर्षकमिति कथितं द्विपदीसङ्घानि सर्वाणि ॥ ६ ॥

—शीर्षकप्रकरणम् ।

यद्याकृतसंस्कृतयोः सारं तत्त्वात्र कश्चलक्षणं गदितम् ।

प्रायोऽजोपजंशो समुच्यमानं निवृणुय संक्षेपेण ॥ ७ ॥

उस्ताहै बह्वङ्घ्राः शिखीहो(ज्यो)स्तु यो(जो) कनौ वा ॥ ८ ॥

युजीना अयुजि मनुमात्राः । दोहको द्विपयको वा ॥ ९ ॥
 अयुजोः क्रमयोद्गादवा । अयुदंश युजु(अ)पदोहके ॥ १० ॥
 अयुजोस्त्रयोदश युजोस्तु । द्वादशा(शो)पदोहक इति ॥ ११ ॥
 पञ्चादशः सर्वमात्राः स्तुः । त्रिचकारास्तत्र युजोः ॥
 विषमपादेषु त्रिषु यौ चतौ ।
 नृतीयपञ्चमयोर्यदि । पादयोर्मध्यदस्नृतीयचः ॥ १२ ॥
 द्वितीयचतुर्थतदुभयांहिषु । प्रथमपञ्चयोर्यदा स्यात् ।
 तदंश्यादिका मत्तबालिका ।
 मत्तमपुकरी तद्वत् । नृतीयत्रिकलये(के)षु भण्यते ॥ १३ ॥
 पञ्चमे चरणे नृतीये वा । द्वयोरथवा मुखे यौ ।
 तदंश्यादिका मत्तबालासिमी ।
 अथ यत्र य(पम्) त्रिधाऽपि । स्यात् तद्वदियं मत्तकरिणी ॥ १४ ॥
 या विभिन्नेः सर्वरूपैः स्यात् । सा भण्यते बहुरूपा ।
 भवेदासां दोहकोऽन्ते तु ।
 रङ्गेषा वस्त्वथवा । भवति प्रसिद्धनवचरणा ॥ १५ ॥
 षचौ चतौ चरणेषु वदनकम् ॥ १६ ॥
 षचौ चतौ स्यातामुपवदनके ॥ १७ ॥
 षचलद्[ल]चपै(वै)र्वस्तुवदनकं कार्पाटिकोक्तषु ॥ १८ ॥
 उल्साहायैऽमुना चैव वण्टेनोत्साहादिर्मुषि ।
 बन्दिभिः पठ्यते यद्यत् तत्तद्वदनकं विदुः ॥ १९ ॥
 वदनकप्रभृतेः क्रमयोर्यमकेऽन्तगो मञ्जिका ।
 मियश्चतुर्षु पुनः क्रमेषु सा स्यादियमञ्जिका ॥ २० ॥
 उन्मानकार्थसंबलैर्दोहकार्थैः प्रहेलिका ।
 हृद्गतार्थसंबलैर्गैः शून्यैस्तु हृदयालिका ॥ २१ ॥
 धवलनिम(मे)न पुमान्वचर्यो । यस्मात्तस्माद्भवकम् ।
 तदृष्टषट्चतुरङ्कि मत्तं । पादेष्टादौ त्रिचदाः ॥
 आद्यनृतीयेः त्रिचाः । द्वितीयतुयैः चैत् ॥
 पञ्चमसप्तमके तु । षडा(ड)ष्टमे द्वौ चैत् ॥ २२ ॥
 धवले छन्दसि पदचरणे । शेषौ पादौ ।
 प्रथमचतुर्थौ पगणचदगणैः । द्वितीयपञ्चमौ तु चाभ्याम् ।
 नृतीयषष्ठे । षाभ्यां ष(च)राणः स्याद् पगणो वा ॥ २३ ॥
 चतुरदौ धवले स्याताम् । बह्विचै(बह्विचै)र्मुक्तनृतीयो चरणी ।
 द्वितीया(वी)क्तनुवचरणे । बह्विचकाराद् ओ(शो) वा शो वा ॥ २४ ॥
 अयुजोश्चर[ज]वाः(शो) वचवाः । युजोः षचौ क्रमरे ॥ २५ ॥

मङ्गलार्धरक्षितं चम्पकन्दस्तद्वपुषैः ।
 बहुमङ्गलमा(मि)[स्वा]भ्यासं तत्राद्ययोः ॥
 क्रमयोः वत्रिचकाराद्याः पञ्चापरयोस्तु ।
 चात्वारोऽप्यहयस्तु तान्ता दाम्ता वास्य ॥ २६ ॥
 उस्ताहहेकावदनादिकाधैर्यद् गीयते मङ्गलवाचि किंचित् ॥
 तद्रूपकानामभिधानपूर्वं छन्दोविदो मङ्गलमामनन्ति ॥ २७ ॥
 तैरैव धवलभ्याजात्पुरुषः स्तूयते यदि ।
 तद्देव तदनेको धवलोऽप्यभिधीयते ॥ २८ ॥

—उस्ताहनिप्रकरणम् ॥

ध्रुवोऽन्ताधोः प्रयोगोऽस्याः काम्यसन्निवृत्तित्वि ध्रुवा ।
 वट्पदी चतुर्दिश्व द्विपदी चेति सा त्रिधा ॥ २९ ॥
 दशादिकलाः । मुनिदशान्ताः । तृतीयवृत्क्रमयोर्भेषुः ॥
 वट्पदीयं । शेषादिषु तु । सप्ताहनवधा मात्राः क्रमेण ॥ ३० ॥
 वट्पदजाती । मात्रा भवन्ति । सप्त पादचतुष्टये ॥
 उपजाती स्तुः । मात्रा षट् । भवजाती नव स्मृताः ॥ ३१ ॥
 सप्ताधाः कलाः । दशादिभिर्द्युताः । प्रत्येकमष्टधा भूत्वा ॥
 वट्पर्दी कुर्युः । छन्दःशेखरे । चतुर्विंशतिभेदां ध्रुवाम् ॥ ३२ ॥

घन्ता भयवा छद्गणिकाः । छन्दोविद्भिः प्रोच्यन्ते ।
 यदि चः पद्यार्थयोः पुरः । मात्राधिको(कौ) नृनीयाही ॥
 नानाभ्यूहायुषैस्तथा ॥ ३३ ॥

चतुःपद्यस्तत्रामानः । प्रथमद्वितीयचतुर्थपद्ये ।
 कला कलास्तृतीयपञ्चमे च । त्रयोदशैव छद्गणी ॥ ३४ ॥
 —पट्पदीजातिप्रकरणम् ॥

अन्तरार्धसमे सर्वसमेति छि(त्रि)श्चतुष्पदी ।
 तुष्यौजा तुष्ययुग्मांहिस्तत्रान्तरसमा भवेत् ॥ ३५ ॥

औ(भो)जे सप्त समेष्टाद्या मात्राः सप्तदशावधि ।
 वृषीव स्तुः क्रमाद् मेदास्तथांहिष्यग्यवादिपि ॥ ३६ ॥

तथाहि—

विषमे सप्त । युञि चरणेऽष्टौ ॥
 कला भवन्ति । चम्पककुस्तुमे ॥ ३७ ॥
 क्रमव्यत्यये । शुभनोरमा ॥ ३८ ॥
 औ(भो)जे सप्त । समे चरणे नव ॥
 कङ्कणमिदं । किल सामुद्रके ॥ ३९ ॥
 पद्यव्यत्यये । पङ्कजं स्वात् ॥ ४० ॥

असमे सप्त । द्वा मात्रा द्विचदैः ।
 समे चरणे । अल्लङ्घनकस्य मताः ॥ ४१ ॥
 चरणव्यत्ययतः । कुञ्जरं वद ॥ ४२ ॥
 विषमे सप्त । युजयेकादशा कलाः ।
 वदन्ति बुधाः । अत्र सुभगविलासे ॥ ४३ ॥
 चरणविपर्यये सति । मदनानुरः ॥ ४४ ॥
 सप्त विषमे । द्वादश समे केसरम् ॥ ४५ ॥
 अस्य चरणव्यत्यये । अमरावली ॥ ४६ ॥
 सप्तासमे । द्वितीयतुयै त्रयोदश ।
 लक्षणमिदं । गदितं रावणमस्तके ॥ ४७ ॥
 चरणविपर्यासतो वद । पङ्कजश्रीः ॥ ४८ ॥
 सप्तायुजोः । समयोश्चरणयोश्चतुर्दश ।
 प्राप्तेरिदं । सिंहविजम्भितं निगदितम् ॥ ४९ ॥
 अस्य चरणे(ण)विपर्यये सति । किङ्क(ङ्कि)णीं वद ॥ ५० ॥
 सप्तौजयोः । युजोः पञ्चदश मकरन्दिका ॥ ५१ ॥
 कृतिभिरुक्ता कुङ्कुमललिता । विपर्ययेण ॥ ५२ ॥
 अयुजि गिरयः । युग्मे षोडश मयुकरललितम् ॥ ५३ ॥
 पादव्यत्यये शशिदोशरं । कृती जगदाद ॥ ५४ ॥
 अयुजि मुनयः । समेऽत्र चरणे सप्तदश मन्त्राः ।
 एतल्लक्ष्म । अम्पकसुमावर्ते प्रकथितम् ॥ ५५ ॥
 लीलालयः पदविपर्यये सति । अतपदैरिति ॥ ५६ ॥
 मुनिकलक्रमे^१ भेदा विंशतिर- । द्विप्रकारे ॥ ५७ ॥
 अष्टौजयोर्नवाद्यास्तु युजोः सप्तदशान्तिकाः ।
 मात्राः पादविपर्यासादेपाष्टादशवा भवेत् ॥ ५८ ॥
 अष्टौ विषमे । नव मात्राः समे ।
 अतुष्यदीर्घं । मणिरत्नप्रभा ॥ ५९ ॥
 वद अम्बुभा(हा)सं । अलनो(रणो)ःक्रमेण ॥ ६० ॥
 विषमेऽष्ट युजि । द्वा कुङ्कुमविलके ॥ ६१ ॥
 गोरोचना मता । पदव्यत्यये ॥ ६२ ॥
 अयुजि क्रमेऽष्ट । युजयेकादशा कलाः ।
 शैरैरभाणि । अम्पककेसरोऽयम् ॥ ६३ ॥

१ Ms. has चरणव्यत्ययः. २ Ms. has मुनिकुण्डलोत्पन्ने. ३ Ms. has ऋषोदश.

कुसुमबाणमिदं स्यात् । क्रमविपर्यये ॥ ६४ ॥
 भोजेऽष्ट कलाः । युजि रथचः श्रीरथकम् ॥ ६५ ॥
 माकतीकुसुमं नभेत् । क्रमोत्क्रमे सति ॥ ६६ ॥
 भोजेऽष्ट युजि तु । बकुलाभोदस्त्रयोदश ॥ ६७ ॥
 नागकेसरं प्रगदितं । क्रमविपर्यये ॥ ६८ ॥
 मसमेऽष्ट युजि तु । चतुर्दशं मन्मथतिलकमिति ॥ ६९ ॥
 नवचम्पकमाळा भगिता । पादोत्क्रमेण ॥ ७० ॥
 न्युज्यथ(ष्ट) युजि । पञ्चदश तु माळाविलसितम् ॥ ७१ ॥
 चरणविपर्यासतः कियते । विद्याधरो हि ॥ ७२ ॥
 न्युजोरष्टौ । युजोस्तु षोडश पुण्यामलका ॥ ७३ ॥
 क्रमव्यत्ययेन कृतं कविना । कुम्भककुसुमम् ॥ ७४ ॥
 भोजेऽष्ट युजि तु । सप्तदश नवकुसुमितपल्लवस्य ॥ ७५ ॥
 पादविपर्यये कुसुमास्तरणं । पादेऽष्टकले ॥ ७६ ॥
 त्रिविधैः पदपतैर्द्विचैर्भेदोद्दिष्टः । कथयाद्यादश ॥ ७७ ॥
 नवीनयोर्दशाद्यास्तु युजोः सप्तदशावधि ।
 विपर्यस्तांद्द्विरेवापि भेदः षोडशकैः स्थिता ॥ ७८ ॥
 सुमलयमारुतो । नवायुजि युजि तु दश ॥ ७९ ॥
 मयुक्तीसंलापः । इति पादोत्क्रमे ॥ ८० ॥
 नवीने समे तु । शिवा मदनवासाः ॥ ८१ ॥
 प्रोक्त(क्तः) सुखावासाः । पादविपर्यये ॥ ८२ ॥
 असमे नव समे । द्वादश च मङ्गाळिका ॥ ८३ ॥
 कुङ्कुमलेखा गदिला । क्रमव्यत्यये[न] ॥ ८४ ॥
 विषमे नव समे । त्रयोदश साभिसारिका ॥ ८५ ॥
 कविनोक्तं कुवलयदाम । अलन(रण)व्यत्ययात् ॥ ८६ ॥
 भोजे नव समे । चतुर्दश कुसुमनिरन्त्रम् ॥ ८७ ॥
 कळईसकं बभाण मुनिः । पादविपर्ययात् ॥ ८८ ॥
 न्युजोर्नव कलाः । युजोः पञ्चदश मदनोदकम् ॥ ८९ ॥
 मदनोदकचरणव्यत्ययात् । सन्ध्यावली स्यात् ॥ ९० ॥
 नवीनचरणयोः । समयोः षोडश चन्द्रोद्योतः ॥ ९१ ॥
 कुम्भरकण्डितामचकयन्मुनिः । पादव्यत्यये ॥ ९२ ॥

नव विषमयोः स्युः । समयोस्तु सप्तवर्षं रत्नावली ॥ ९३ ॥

चरणव्यत्यये कुसुमावलीति । चतुश्चतस्रस्यैः ॥ ९४ ॥

एवं त्रिविधे नवमात्रे क्रमे । षोडश विभेदाः ॥ ९५ ॥

एवं चतुःपञ्चाशदस्तुक्रान्त्याद् ॥

दशौजयोः कलाः कार्या युजोरेकादशाधिकाः ।

यावत्सप्तदशात्रापि प्राग्ब्रह्मेदाश्चतुर्दश ॥ ९६ ॥

भ्रूवृक्कणकमयुजि । दश युजि त्वेकादश ॥ ९७ ॥

चरणविपर्यासतः । विद्युत्कला मता ॥ ९८ ॥

युक्ताफलमाका । अयुजि दश समे द्वादश ॥ ९९ ॥

अस्याः पादोत्क्रमेण । पञ्चाननललिता ॥ १०० ॥

कोकिलावली स्याद् । अयुजि दश समे त्रयोदश ॥ १०१ ॥

मरकतमाका भग्यते । चलन(रण)विपर्ययतः ॥ १०२ ॥

मधुकरवृन्दं भण । विषमे दश समे चतुर्दश ॥ १०३ ॥

भवेदभिनववसन्तश्रीः । चरणविपर्ययतः ॥ १०४ ॥

स्यात्केतककुसुमं । विषमयोर्दश पञ्चदश युजोः ॥ १०५ ॥

पद्म्यस्येन मनोहरं । विद्वद्भिर्भणितम् ॥ १०६ ॥

नवविद्युन्माला । विषमे दश युजि षोडश मात्राः ॥ १०७ ॥

आक्षिप्तिका ध्रुवा । गीतिः स्यात् पादविपर्ययेण ॥ १०८ ॥

त्रिवलीतरङ्गकं । विषमे दश मात्रा युजि सप्तदश ॥ १०९ ॥

विपर्यये सति किनरलीलेति । षष(च)द्विपद्विप(च)द्वैः ॥ ११० ॥

त्रिविधदशकले पादे भवेयुः ॥ प्रमेदाश्चतुर्दश ॥ १११ ॥

एकादशौजयोर्मात्रा द्वादशाद्यास्तु पुरमयोः ।

आसप्तदशकान्नेदा द्वादशांदि विपर्ययात् ॥ ११२ ॥

चषोकादशीजे । द्वादश युज्यारविन्दम् ॥ ११३ ॥

मकरभ्रजहासा(सः) । चरणव्यत्यये स्याद् ॥ ११४ ॥

अयुजि शिवास्त्रयोदश । युजि विभ्रमविकसितमुष्णम् ॥ ११५ ॥

पादव्यत्ययतो मूहि । कुसुमाकुलमधुकरम् ॥ ११६ ॥

[अ]युजि शिवकका युजि त्रः(च) । मनवो नवपुष्पार्थेति ॥ ११७ ॥

अस्याश्चरणविपर्ययेण । भ्रमरविकाससमुत्तम् ॥ ११८ ॥

युजि पञ्चदश विषमे । शिवा(वाः) किनरमधुरविक्रासः ॥ ११९ ॥

१ Ms. has समयोःचतुर्दशदश. २ Ms. has गीतिस्मिन्. ३ Ms. has. कुसुमकुलम्. ४ Ms. has नवपुष्पाग्निर्भवेति.

मदनविलासोऽयं कम्बते । चकन(रण)विपर्यये सति ॥ १२० ॥
 भोजे यद्मात्राः । युक्ति षोडश विद्याधरकलिता ॥ १२१ ॥
 म्बत्थयेन विद्याहरहासः । छन्दोविनिरभाणि ॥ १२२ ॥
 एकादश विष[म]योः । सारस्वो युजोः कलाः सप्तदश ॥ १२३ ॥
 कुसुमायुधदोहरो विपर्यये । जपद्वयचद्विचतैः ॥
 त्रिविधैकादशमात्रे पादे हि । मेदा द्वादशोक्ताः ॥ १२४ ॥
 मात्रास्त्रयोदशाद्याः स्फुट्युजोः सप्तदशावधि ।
 भोजयोर्द्वादशैवेवं दशार्धाद्विपर्ययात् ॥ १२५ ॥
 द्वादशौजे त्रयोदश । कामिनीहासो विपये ॥ १२६ ॥
 नस्य चलन(रण)विपर्ययेण । भवतीहोपदोहकः ॥ १२७ ॥
 भोजे द्वादश समे च । त्रयोदशावदोहकमिह ॥ १२८ ॥
 भवदोहकपादोक्तमे । दोहको द्विपद्यकः [वा] ॥ १२९ ॥
 भोजे द्वादश समेऽथ । पञ्चदश ताः प्रेमविलासः ॥ १३० ॥
 नस्य पादविपर्यये कृते । प्रोक्ता चन्द्रलेखिका ॥ १३१ ॥
 नसमे द्वादश मात्राः । युग्मे षोडश काञ्चनमाला ॥ १३२ ॥
 काञ्चनमालापादोक्तमेण । सुतालिकृष्णनकं भवेत् ॥ १३३ ॥
 भोजो(जे) द्वादश मात्राः । समे सप्तदश जलधरविलसिता ॥ १३४ ॥
 चलन(रण)विपर्यये कृते प्राज्ञैः । रभाणि कक्केपिककतां ॥ १३५ ॥
 त्रिचयचद्विपद्यचपतैः । चतुर्विधार्ककलस(प)दे दशाचेति ॥ १३६ ॥
 त्रयोदशौजयोर्मात्रा युजोः सप्तदशान्तिकाः ।
 चतुर्दशादिकाः शेषाः पात्र्म्यस्यचतोऽष्टधा ॥ १३७ ॥
 अभिनवमृगाकृकलेखा तु । त्रयोदशायुक्ति युक्ति मगवः ॥ १३८ ॥
 कुसुमितकेतकी(कि)हस्तः । नस्य पादविपर्ययेण ॥ १३९ ॥
 त्रयोदशौजे पञ्चदश । युक्ति सहकारकुसुममञ्जरी ॥ १४० ॥
 अनयोद्वचरणयोर्विपर्यये । कुञ्जरविलसितं कथितम् ॥ १४१ ॥
 कामिनीकीडनकमयुक्ति । कलास्त्रयोदश युक्ति षोडश भेत् ॥ १४२ ॥
 विद्वन्निरकारि राजहंसः । म्बत्थयेऽनयोः पादयोः ॥ १४३ ॥
 भोजे त्रयोदश युक्तिवत् । समे कामिनीकक्कन(ग)हस्तकः ॥ १४४ ॥
 विपर्यये पल्लवच्छाया भवेत् । द्विपद्यत्रिचयचपतैरिति ।
 त्रिविधत्रयोदशमात्रपादेऽत्र । कथिता जट्टी प्रमेदाः ॥ १४५ ॥

चतुर्दशोद्योगोर्मात्रा युजोः पञ्चदशाधिकाः ।

भासप्तदशकात् षोढा भवेत्पादविपर्ययात् ॥ १४६ ॥

भोजयोश्चतुर्दश युजोस्तु । पञ्चदश मुक्तपालनसिद्धकः ॥ १४७ ॥

पद्मोरनयोर्ध्वत्यये सति । कृतिभिरभाष्यनङ्गक[लि]ता ॥ १४८ ॥

असमयोश्चतुर्दश समयोः । षोडश मात्रा असन्तलेखा ॥ १४९ ॥

मन्मथविलसितं युजेः कथितं । पादविपर्ययेण कृत्वा ॥ १५० ॥

मधुरालापिन्या हस्तः । विषमे चतुर्दश समे सप्तदश ॥ १५१ ॥

ओहलहणकं वारङ्गदी वा । अरणविपर्यये कृते सति ॥

भेदाः षट् चतुर्दशकलकमे । द्विविधे षड्विद्विधैरेति ॥ १५२ ॥

भोजे पञ्चदशैव स्वयुग्मयोः षोडशाधिकाः ।

मात्राः सप्तदशान्ताः [स्यात्] प्राग्वज्जेदचतुष्टयम् ॥ १५३ ॥

युग्मयोः पञ्चदश कलाः स्युः । समयोः षोडश पङ्क्तिर्भणिता ॥ १५४ ॥

अर्धणयोर्विपर्ययेण कथिता । कञ्जलरेखा छन्दो^१ भवेत् ॥ १५५ ॥

कुसुमात्परं लतागृहं स्यात् । विषमे पञ्चदश समे सप्तदश ॥ १५६ ॥

पदविपर्ययकृतं किलिकिञ्चितं । त्रिचगणतरणैरथवा त्रिपैः^२ ॥ १५७ ॥

पञ्चदशमात्रपादे द्विभेदे । भेदचतुष्टयमिह बद्द हन्त ॥ १५८ ॥

षोडशैवायुजोर्मात्रा युजोः सप्तदशैव तु ।

पादव्यत्ययसंयुक्ता द्विविधापि भुवि भुवा ॥ १५९ ॥

षोडशैव कला विषमे ऋमे । सप्तदशैव समे रत्नमाका ॥ १६० ॥

शशिभिम्बयुक्तमे षोडशकले । पद्विचदचतुर्ध्विद्विविधपदे ॥

भेदाः द्वौ पद्विचैतेकिचपैश्च । द्विविधसप्तदशमात्रः पादः ॥ १६१ ॥

एवं दशोत्तरशतं लकित्वाभिधानै-

र्भेद्विद्वान्तरसमार्धसमाऽपि तद्वत् ।

किं तु द्वितीयचरणः प्रथमेन तुल्य-

स्तुयैस्तृतीयसरशोऽर्धसमास्तु कार्यः ॥ १६२ ॥

अथा :—

किञ्चककलिङ्ग परिजिप्ता । ठिय नरवह माणविद्यजिया ॥

न उ कोह अहिद्वह मणियवहे । कहि वहरि जयधु(ह)दो कन्न वहे ॥ १६३ ॥

ह्रस्वादि ।

भासां चतुष्पदीनां द्वित्रिचतुर्भिर्कञ्जैः एकत्र मिश्रितैः संकीर्णमिष्यते । अथा—

१ Ms. has आदराज्ञात्र. २ Ms. has षड्विचित्रिचदिशति. ३ Ms. has तु. ४ Ms. has चलमाविप०. ५ Ms. has छन्दःशेखरे. ६ Ms. has विपर्ययैः. ७ Ms. has पद्विचतुचपैश्च.

वाचकम् कलुसा सिन्धुवी(वा) । युजिर्हि विस्तृता ग्रामहर ॥
 किम् सज्जन युज्जग जन् उरे । तिष पर(घ)ह न कर्हति सर ॥ १६७ ॥
 हृत्पादि ।

सर्वैस्तुल्यकलैः । पादैः सर्वसमा ॥
 दशमात्राभिश्चौद् । दशाङ्गवदनायाम् ॥ १६५ ॥
 मारुतौजेष्पदाः । युग्मचरणे द्विचताः ॥ १६६ ॥
 वचदैक्षिककरिवां । महायुभावां वदन्ति ॥ १६७ ॥
 जप्सरोविलसितं भवेत् । वचतैर्द्विच[प]गणैस्तु वा ॥ १६८ ॥
 स्तुर्गन्धोदकधारायां । पद्विचकाराक्षिचदा वा ॥ १६९ ॥

त्रिचताः पारणकेऽथ वचपाः ॥ १७० ॥

षोडशमात्र(त्रं) पादाकुलकम् ॥ १७१ ॥

संकुलकं भवेत् वचगणचदैः ॥ १७२ ॥

वचगणचतुष्के सति पद्विचिका ॥ १७३ ॥

त्रिचगणपण्यैः वचगणचतीर्वा । रगदाभुवकं सप्तदशमात्रम् ॥ १७४ ॥
 सर्वसमा दशाक्षैश्च कथिता । चतुष्पदी प्रकरणं समाप्तम् ॥ १७५ ॥ इति ।
 यस्यास्तुल्यकलौ पादौ द्वाक्षैव द्विपदी सा स्यात् ॥
 तत्राष्टाविंशतिकलौ पादौ सप्तथौ ऋथे स्तः ॥ १७६ ॥
 दशाङ्ग(ष्ट)विच्छिन्नं दशविभ्रान्तं भवति भ्रमरपदम् ॥ १७७ ॥
 षडभ्रमरपदेऽत्र दशवसुविरते वचपञ्चदैः ऋमौ ॥ १७८ ॥
 एकोनविंशन्मात्रं गरुडपदं चाः षट् पौ युजौ ॥ १७९ ॥
 चादौ वचगणः सप्तमस्तगण षडगणपदं कथयन्ति ॥ १८० ॥
 त्रिंशन्मात्राभिः सार्वसप्तथौ चरणौ स्तो गीतिसमौ ॥ १८१ ॥
 हरिणीकुलमिह पा(वा)घं हरिणीपदमिति रविबसुदशाविरतम् ॥ १८२ ॥
 पञ्चवचकारयुतं स्यात् भ्रमररुतं दशावसुनिबन्धनान्तम् ॥ १८३ ॥
 एकत्रिंशन्मात्रौ चलमौ(रणी) वचतुष्कचरीः ऋमलाचरे ॥ १८४ ॥
 वा सप्तवचकारा निबन्धनकारा सा कुम्भकुमलिकलावली ॥ १८५ ॥
 द्वादशसहिविच्छिन्ना रत्यकण्ठिका ; पा(वा)वा पान्ता शिस्त ॥ १८६ ॥
 द्वात्रिंशन्मात्रौ स्कन्धकसमके पादौ वसुक्षैर्विगह्विच्छिदि ॥ १८७ ॥
 मौषितकदाभाकारि ऋण्दोषिभिः स्र्वाष्टकं विरामम् ॥ १८८ ॥
 चतुर्विंशत्(ष्ट)वशाविरामं कुम्भकौर्गदितं नवकदलीवज्रम् ॥ १८९ ॥

षगणाद्ये त्रयेपि गान्ते सि(त्वे)तन्नामानि कीर्त्तिके स्युः ॥ १९० ॥
 जायामके त्रयस्त्रिंशन्मात्री पादौ सप्तचो(षौ) पगणान्तौ ॥ १९१ ॥
 दशवसुतिथिविरतं कथयन्ति बुधादछन्दसि काञ्चीदामकं तत् ॥ १९२ ॥
 मन्वष्टशम्भुविभ्रान्तं त्रिगुणैः कथितं च्छामणिमेव तत् ॥ १९३ ॥
 द्वादशवसुविच्छिन्नं त्रयोदशविरति कथितं रसनादामकम् ॥ १९४ ॥
 षार्याद्यैतानि षगणप्रमुक्तानि लघुगुर्वन्तानि वक्ष्येदुपात् ॥ १९५ ॥
 षष्ट्यगणैः सगुर्वन्तैः देवप्रके चतुस्त्रिंशन्मात्री पादौ ॥ १९६ ॥
 द्वितीयतुर्यौ षौ कुमुदे भवतो दशवसुषोडशविच्छेदयुते ॥ १९७ ॥
 सूर्याष्टविरतियुक्ते षगणा षष्टौ सार्धां भुजङ्गविक्रान्ते ॥ १९८ ॥
 इदमपि भाराक्रान्तं दक्षैरुक्तं मुखतुर्यौ यदि षौ भवतः ॥ १९९ ॥
 षष्यर्षं चाष्टकं गदिर्षं ताराश्रवके मन्वष्टाकं विरामे ॥ २०० ॥
 मनुदिग्गजसूर्यविरामं पवनश्रुवकं प्रथमवष्टकलकम् ॥ २०१ ॥
 सार्धाष्टकं कलेभविराम नवरङ्गकमिति विचक्षणैः कथितम् ॥ २०२ ॥
 त्रिषकारादि चतुदशगणाङ्कं स्थविरासनमिह षोडशोभदर्शं(श)यति ॥ २०३ ॥
 षोडशकाष्टागजदशविरतं सप्तचकारं ष[स]प्तमं सुभगम् ॥ २०४ ॥
 कन्दोदमष्टकं तगणान्तं पञ्चत्रिंशन्मात्रं गदितं बुधैः ॥ २०५ ॥
 षकारद्वयाद्यं दशवसुविरतं भ्रमरद्वु तमिदं गदितं कविना ॥ २०६ ॥
 सूर्याष्टतिथिविरामं छन्दोविद्भिः प्रगदितमिदं सुरभीवितम् ॥ २०७ ॥
 मन्वष्टनिधनविच्छिन्नं कुशलैर्गदितं जगति [हि] सिंहविक्रान्तम् ॥ २०८ ॥
 षोडशविषधररुद्रविरामं कुशलैरभापि कुक्कुमवेशरमिदम् ॥ २०९ ॥
 षट्त्रिंशन्मात्री पादौ नवष्यगणैर्बाल्कमुजंगमल्लैलितं पठितौ ॥ २१० ॥
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 चतुर्दशसंख्यया विरतं दिग्गजे तथा प्राश्नीर्गीतं संगीतम् ॥ २१२ ॥
 षोडशकाष्टागजविभ्रान्तं कृतसुपगीतं छन्दःशास्त्रविदग्धैः ॥ २१३ ॥
 षष्टानिदशगणैः पगणान्तैः सप्तत्रिंशन्मात्री पादौ गुन्दुकः ॥ २१४ ॥
 षमैकिरणविभ्रान्तं दिग्[गज]विरतं षाद्यं श्रेयं रथ्यावर्णकम् ॥ २१५ ॥
 चतुर्दशसंख्यया छिन्ना षसुविभ्रान्ता पञ्चदशविरामा षष्ठी ॥ २१६ ॥
 कलाविषधरनिधनविभ्रान्तं कथितमग्निवर्षं सप्तमे षगणे षर्षकम् ॥ २१७ ॥
 षष्टात्रिंशन्मात्राभिः सार्धैर्नष्यैः पादौ मन्विभरिथिति दीर्घकम् ॥ २१८ ॥

१ Ms. reads स्पनके. २ Ms. reads मुखत्रयो. ३ Ms. has पठितौ ललितौ. ४ Ms. has षष्यकम्

कलकण्ठसंतं धप्रथमं; द्विचकारपूर्वकं सप्तपत्रं कथितं मुनिना ॥ २१९ ॥
 यत्पोडशाष्टचतुर्दशच्छिन्नं सिंहपदं, सप्तमे धकारे त्वसृतम् ॥ २२० ॥
 चत्वारिंशन्मात्राभावेकोनायां निष्पत्तोऽकार्षेदितिदीर्घकम् ॥
 नवसंख्यचकारैस्तान्त्वैमेनुविभ्रान्तं वसुविच्छिन्नं सप्तदशविरतम् ॥ २२१ ॥
 मन्विभसप्तदशविराम्ना द्विचकाराद्या पूर्वोक्तमपि मत्प्रमातृङ्गिका ॥ २२२ ॥
 चत्वारिंशन्मात्रावेकद्वयधिकौ वा पादौ मालाध्रुवके जाय(वे)ते ॥ २२३ ॥
 अंतः परं सूरयो ध्रुवकाणि न योजयन्ति द्विपदीप्रकरणमिदं समासम् ॥ २२४ ॥
 —द्विपदीध्रुवाणां षष्टिः ।

विज्ञसिंसंविधानकमङ्गलसिंहावलोकितार्थेणु ।
 ध्रुवकं बुधैर्विधेयं तदूर्ध्वतो द्विपदिकाः सप्तः ॥ २२५ ॥
 पादद्वयसंयुक्ता एकानेकाक्षरान्तकृतयमकाः ॥
 चतुराधिकलाङ्घिसत्प्रान्ताः सन्ति द्विपद्योऽन्याः ॥ २२६ ॥
 षः स्याद् । विजया ॥ २२७ ॥
 पो भवेद् । रेवका ॥ २२८ ॥
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 चौ मकरभुजा ॥ २३३ ॥
 र्धतत्रिभूषिता । मदनविकसिता ॥ २३४ ॥
 चगणच(प)गणाभ्यां । किल जंभिष्टिका ॥ २३५ ॥
 पचाभ्यां लवली । द्विपदीप्रकरणम् ॥ २३६ ॥
 हस्तादि न्यूनाः । द्विपद्यः प्राज्ञैः ॥ २३७ ॥
 वृत्त्यासीत्प्रपितामहो यस्य इति श्रीलाहटस्वकार्यक-
 स्तातच्छक्रदुःखः स जननी श्रीनागदेवी स्वयम् ।
 स श्रीमालिह राजशेखरकविः श्रीनोत्रदेवमियं
 छन्दःशेखरमाहृतोऽप्यरचयतीत्ये स भूवासस्तान् ॥ २३८ ॥

इति राजशेखरकृते छन्दःशेखरे शीर्षकोत्साहादिपरचतुर्द्विपदीध्रुवकाणि पञ्चमोऽध्यायः ॥

इत्याहृतभीराजशेखरकृतं छन्दःशेखरं नाम छन्दःशास्त्रं परितमाप्तमिति ॥ संवत् ११७९ ज्येष्ठशुद्धि ५
 शुक्ले अयोह श्रीचित्रकूटमहापुराणे प्राकृतच्छन्द लिखितमिति ॥

१ Ms. has कलकण्ठीसंतं. २ Ms. has द्विचकारपूर्व. ३ Ms. has सप्तदशविरामे. ४ Ms. has अंतः.
 ५ Ms. has तदूर्ध्वः. ६ Ms. has गणभेण. ७ Ms. has सचद्विपदी. ८ Ms. has पठति भूषिता.

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[The figures after the name of the metre refer to chapter and stanza in the main text; those preceded by P. refer to the same in the Pūrvabhāga printed on pp. 163-127. The constitution of a Pāda is given in Piṅgala's Akṣara Gaṇas for the sake of brevity, though Svayambhū does not use them in his definitions. In the case of Ardhasama and Viṣama Vṛttas the constitution of the odd and the even lines or of all the lines is given. The figure given after the metrical scheme in the Sama Vṛttas indicates the total number of letters in a Pāda. In pure Akṣara Vṛttas the figures within the brackets indicate the number of Akṣaras in the Pāda or Pādas. All the following Varṇa Vṛttas are Catuspadis, whether Sama, Ardhasama or Viṣama Any = Any number of]

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BRIEF NOTES

SVAYAMBHÜCCHANDAS : PŪRVABHĀGA, pp. 103-127

As my note on p. 102 explains I could not publish the Pūrvabhāga of the Svayambhūcchandas in its proper place. But while adding my notes I thought it proper to begin at the beginning of the work. I am therefore starting with the notes to the Pūrvabhāga. In the definitions of the metres which Svayambhū gives he mentions the constitution of a Pāda with the help of the Mātrā Gaṇas and not with the Aksara Gaṇas even once. While indicating the nature of the Gaṇas, he generally mentions the position of either the short or the long letter in them and in all such cases, it is always to be understood that all the other letters in that particular Gaṇa are of the opposite nature. Thus when he speaks of a Caturmātra or a Pañcamātra with a short or a long letter at the beginning, middle, or the end, it is to be assumed that the other letters in that particular Gaṇa are long or short as the case may be. In the case of the Varna Vr̥ttas I have given also the constitution in the terms of Aksara Gaṇas for easy comprehension

I SKANDHAKA-JĀTI

This is the first chapter of the work; it was obviously called Skandhaka-jāti by the author himself as he begins his treatment of the metres of the Gāthā class with Skandhaka instead of Gāthā as the others do. See also ch. 2.4 and 6.1 below; so correct the heading of the chapter accordingly.

- 1.1 : This is an illustration for the rule that in Prakrit the letter *m̐* at the end of a word is optionally short. The first half of the illustration as also the rule itself are lost on the first folio of the manuscript. The stanza is identical with *Gāthāsaptaśatī* 1.70, where in the first half the word *davaggi-masi-maliām̐* occurs with the short *m̐* at its end.
- 1.2 : The stanza illustrates a short *him̐* at the end of a word; here it is short in the first, the second and the sixth words, but not in the third and the seventh.

'Upendra is lying in his bed with his eyes from which sleep has departed, which are white at the sides, dark (at the centre, i.e., at the pupils) without collyrium, and very much contracted at the extremities (owing to their contact with the light).'

- 1.3 : This stanza is quoted by Hemacandra under *H.* 1.10; but in its first half he reads *paccūsaguyavarummūliāe*.

'The white flowers, viz., the stars, of the creeper namely, the Night, when trampled upon by the elephant in the form of the Dawn, are falling down, while the bird, i.e., the Moon, has flown away.'

In this stanza (*im* in *dhavalāim* and) *e* in *nisālaē* are short.

1.4: This too is from the *Gāthāsapaśati* I.75; here *o* in *nahaalāo* is short. The ms. wrongly reads *nahaalāhi*, as the introductory words clearly show. 'Look how a flock of parrots descends from the skies, as if it were a necklace made of rubies and emeralds fallen off from the neck of the Lady of the Skies.'

1.5: *vodrahi* is a young girl; Hemacandra, *Prakrit Grammar* 2.80, quotes the portion *vodrahadrahammi padīā* to illustrate the *deśya* word *vodraha-hī*. I think he refers to our stanza and the proper reading seems to be *vodrahidrahammi* as the context shows. It is true that Hemacandra quotes *sikkhanti vodraho* for the feminine form; yet when can a *vodraha*, i.e., a young man, be called a *draha*? 'They alone are fortunate, they alone good men; they live (truly) in this world, who alone easily rise up when fallen in the deep bed (of a river) in the form of a young woman'.

Here *hi* in the word *vodrahi* remains short even before the conjunct *dra*, since it has the consonant *r* in it.

1.6: The stanza illustrates how the letter *vi* remains short before the conjunct *ṅha* in *nhavanamisenam*, since it has *h* in it. Thus the rule which prescribes that 'the letters, which are normally long in Sanskrit and also in Prākṛit, may be short in Prākṛit' may be reconstructed to mean: The letters *im*, *him*, *e* and *o* at the end of a word, so also the letters which precede a conjunct having the consonant *h* or *r* in them remain optionally short in Prakrit. We may compare for this *Kd.* I.5-6; *N.* v.54; *Ck.* v.3; *H.* I.5-6.

The stanza is an attack on the Liṅga worship of the Hindus; but it borders on obscenity.

2: 'In a Pāda there are five Gaṇas called *cha*, *pa*, *ca*, *ta* and *da* which respectively contain 6, 5, 4, 3 and 2 Mātrās (Kalā) in them. Thus indeed is being described whatever metre there is in this work on Prosody'. See *H.* I.2; also *Kd.* I.2. In the latter place, however, the names of the Gaṇas are different; they are the first letters of the five Vargas namely, *ka*, *ca*, *ṭa*, *ta* and *pa*. On the other hand, the names of Hemacandra and Svayambhū are the first letters of the words

Ṣaṅmātra (*Chammatto*), *Pañcamātra*, *Caturmātra*, *Trimātra* (*Timatto*) and *Dvimātra* (*Dumatto*) respectively. *eham* is *evam* rather than *etad*.

- 2.1 : This is an illustration of a metre called *Aravinda*, whose *Pāda* contains all these *Gaṇas* in succession (6, 5, 4, 3, 2), thus 20 *Mātrās* in all. See *HPk.* 4.62 for the metre. *Svayambhū*, too, must have defined this metre under the *Khañjakas* in ch. 3 below; but that portion of the manuscript is missing. The name of the metre is introduced in the last line as in *Hemacandra's* illustration. In ours the face is identified with a lotus, the lips with its red petals, the teeth with its white pollen, the rays of the teeth with its filaments and the pupils of the eyes with the black bees. The same *Rūpaka* is used again in the third chapter (2.1). There is an obvious pun on the word *mitra* and *nidrā* in the third line.
- 3 : 'In the hemistich of a *Skandhaka* there are eight *Caturmātras*; at the sixth place they must have a *Dvimātra* at the middle (i.e., they must be either a *Madhya-guru* or a *Sarvalaghu*). But a *Madhya-guru* shall not be employed at the odd places (i.e., at the 1st, 3rd, 5th and the 7th). There are seven (*Caturmātras*) and a half in the half of a *Gīti*; know that to be a *Samkīrṇaka* when both (i.e., the half of a *Skandhaka* and that of a *Gīti*) are (simultaneously) used.'

It is remarkable that *Svayambhū* defines the *Skandhaka* as the basic metre of the *Gāthā* group and not the *Gāthā* as almost all the other prosodists do. This is why he calls the metres of the *Gāthā* group by the name *Khandha-jāi* at ch. 2.4 and 6.1 below. The definitions of *Svayambhū* serve also as illustrations as a general rule; here the first half is that of a *Skandhaka* with which he has begun and the second is that of a *Gīti*. The two together form a *Samkīrṇaka*.

- 3.1 : This is from the *Setubandha* of *Pravarasena*.
- 3.2-3 : These two stanzas are from *Nanditāḍhya's Gāthālakṣaṇa* vv. 26 and 29, but here ascribed to *Bhīru* and *Kṛṣṇadatta* respectively.
- 4 : 'Gīti itself is an *Upagīti* when the sixth (*Amśa*) consists of a single short letter (in both the halves); it is an *Udgīti* with only the first half (of this kind) and becomes a *Gāthā* with (only) the latter half (of this kind).' The stanza as a whole illustrates the *Udgīti*.
- 4.1-2 : These two stanzas are similarly from *Nanditāḍhya's Gāthālakṣaṇa* vv. 28 and 27, but here they are ascribed to *Nipuṇa* and *Hāla* respectively.

- 4.3: 'On seeing the heavy load of the breasts and the slenderness of her waist, the line of hair (on the abdomen) is offered by the creator as a pillar (for support), through fear that (the waist) might break.' See 6.10-1 below for a similar idea.
5. 'Pathyā is (that Gāthā) where the pause (*virāma*) occurs after the third Gaṇa i.e., Caturmātra (in each half); that which is such only in the first half is Pūrva-pathyā. It is Para-pathyā when it is so only in the latter half; it is called Vipulā when there is no such pause in either half.' The stanza as a whole is an illustration of Pathyā. It deserves to be noted that this two-fold division of the Pathyā is peculiar to Svayambhū; others call the Pūrvapathyā as Jaghanavipulā and the Parapathyā as the Mukhavipulā. Svayambhū does not naturally mention, therefore, the divisions of the Vipulā into Sarva, Mukha and Jaghana as the others do. Perhaps he also intended that the Pathyā should be called Sarvapathyā, as is seen from the name Sarvacapalā used by him in v 6 below.
- 51: The stanza is the same as *Gāthāsaptasatī* 2.97; but here it is ascribed to Bhogin.
- 5.2: The trembling heart of a love-lorn lady is here said to be shattered to pieces like a little water (in a small ditch on the ground) going up in a spray, when pressed down by the foot of an elephant.
- 5.3: 'The heart (*jīvam*) of the Lake with its crowds of fish, restlessly moving to and fro owing to the rising mass of mud (from the bottom) caused by the onrush of wild buffalos, becomes frightened as it were by the impending drought (of the summer).'
- 5.4: 'In the clear lake of the sky, the pollen of moon-light sparkles on the expanded lotus of the moon which is opened by the bee in the form of the deer, i.e., the black spot.'
- 6: 'It becomes a Sarvacapalā with Gurumadhya (Caturmātras) at the second and the fourth (places), when they are surrounded by long letters.' The word *gurumajjhagoarehim* is to be understood as equivalent to *gurumajjhagoarehim gurumajjhehim*, i.e., with the Gurumadhyas found between the two Gurus, one on either side of them. The first word of the second half of the stanza indicates that the two divisions of Capalā, i.e., Pūrvacapalā and Paracapalā were defined in it. Thus in a Capalā we must have a long letter before the second Caturmātra and also after the fourth one, both of which must be Jagāṇas, while the third must consist of two long letters. Com-

pare Kd. 2.7; N. 19; Ck. 64-66. Here the defining stanza does not serve as an illustration unless we read *biiautthesu* or something like that.

7.1 : This is an illustration of the Avaskandhaka where the first half is that of a Skandhaka (with eight full Caturmātras in it), while in the second half the 6th Amśa contains only a single short letter instead of a full Caturmātra, (as in the fourth line of a Gāthā; but at the eighth Amśa here we have a full Caturmātra instead of a single long letter in it). See HPk. 4.8 : Kd. 2.9 com. On the missing folios namely Nos. 4 and 5 we probably had the illustrations of the three Capalās, the definitions and illustrations of the three kinds of Gitis, Rīpucchandas, Lalitā and Bhadrīkā, and the definitions of the three kinds of the Skandhaka together with the illustrations of the first two of them. The variety that is illustrated in 7.1 is Avaskandhaka. For the other two varieties Upaskandhaka and Utskandhaka see HPk. 4.6-7; Kd. 2.9 com.

8 : 'If in the first half of a Gāthā, a pair of Caturmātras is added successively (before the final long letter), it is respectively called by the name Gātha, and the same (word) preceded by *ud*, *vi*, *ava*, *sam* and *upa*. If additional pairs of Caturmātras are used, it is called Mālāgātha.'

Thus a Gātha has 9 Caturmātras, Udgātha has 11, Vigātha has 13, Avagātha has 15, Saṅgātha has 17 and Upagātha has 19 Caturmātras in their first half before the final long letter. The second half in each case is that of a Gāthā. See HPk. 4. 11-12 and Kd. 2. 12-13. Jātīphala which has only 8 Caturmātras at the same place (together with its derivatives like the Dāma etc.) and Gāthini which has 21 are mentioned by both Hemacandra and the commentator of the *Kavidarpaṇa*; but they are ignored by Svayambhū. On the missing folio No. 7 we have very likely the definitions and illustrations of a few main Galitakas, for which see HPk. 4.17-25.

II. GALITAKAJATI

- 1.1 : The stanza containing the praise of Jina is an illustration of Mālāgalitaka; the manuscript contains only the last two lines. A stanza in this metre contains in each of its four Pādas a Ṣaṇmātra followed by ten Caturmātras, of which those in the odd places shall not be Madhyaguru or Sarvalaghu See HPk. 4.25. The Pādas must of course be rhymed.
- 2 : 'That same (Mālāgalitaka) they call Mugdhalitaka when it has two

Caturmātras less and has a long letter at the end (of each Pāda). Thus the Mugdhagalitaka has only eight Caturmātras following the initial Ṣanmātra and has a long letter at the end of each Pāda. This long letter, however, is not in addition to the Caturmātras, but is a part of the last Caturmātra which must end in a long letter. See *HPk.* 4.26.

- 21 : The illustration contains a praiseful description of the feet of the Jina.
- 3 : 'It is an Ugragalitaka when two more Caturmātras are removed from the Pāda and when there is a long letter at the end (of the last Caturmātra).' Thus Ugragalitaka has only six Caturmātras after the initial Sanmātra. In this as also in the Mugdhagalitaka the general rule, that the Caturmātras at the odd places shall not be Madhyaguru and those at the even places must be either Madhyaguru or Sarvalaghu, has to be observed as in the Mālāgalitaka. See *HPk.* 4.27. The illustration is unintelligible.
- 4 : 'All the other metres leaving aside the Daṇḍakas and the metres of the Skandhaka class are called Galitakas when they are rhymed.' Metres of the Skandhaka class are the Gāthā and its derivatives. Svayambhū calls them metres of the Skandhaka class because he has taken the Skandhaka as the basic metre as seen at ch. 1.3 above. See also *HPk.* 4.40 com. Hemachandra, however, calls this as the view of 'Some'. The commentator of the *Kavidarpaṇa* merely repeats what Hemacandra has said about the Galitakas, the Khañjakas and the Śiṛsakas; cf. *Kd.* 2.23 com.

The other Galitakas like Sundarā, Bhūsanā and others defined at *HPk.* 4.28-40 are neglected by Svayambhū.

III. KHAÑJAKAJĀTI

- 1 : 'Devoid of the Yamaka, faultless as regards their Pādas and having an even number of Pādas—thus are the Galitaka-Khañjas described by clever men.'

Khañjakas are Galitakas themselves, but they are said to have no Yamaka. Hemacandra's directions are also similar at *HPk.* 4.41. But the commentator of the *Kavidarpaṇa* on *Kd.* 2.23 lays down that both the Anuprāsa and the Yamaka must be present in the Khañjakas. As a matter of fact all the illustrations of the Khañjakas given by Hemacandra have the Pādānta Yamaka as a rule and this is true even of the illustrations given by Svayambhū in this chapter. It is, therefore, difficult to see what exactly is meant by the direction about

the Yamaka. *Sarisacaranāim* means that the Khañjaka shall ordinarily be a Sama Catuspadi and it corresponds to the word *samāṅghri* in Hemacandra's definition at *HPk.* 4.41. The significance of the word *pāvisuddhāim* in Svayambhū's definition is, however, not clear. It will be noticed that both the words Galitaka and Khañjaka are expressive of a class as well as of individual metres.

- 2: 'In a Khañjaka there is a pair of Trimātras, three Caturmātras, one Trimātra and a long letter in succession.' Here the word is used as the name of an individual metre as at *HPk.* 4.42 and *Kd.* 2.23.
- 2.1: For the Rūpaka in the stanza see above ch. I.2.1. Here, however, there is nothing corresponding to *rasanāraoḥam* in that passage.
- 3: 'A Khaṇḍa is made with two Caturmātras and a Pañcamātra.' Since Svayambhū's definitions are also illustrative of the defined metre, we must read *kkaam* for *kaam*. See *HPk.* 4.45 and *Kd.* 2.22.
- 3.1: The illustration is from Śrīhaṛṣa's *Ratnāvali* and is a part of the Dvipadi-Khaṇḍa which is wholly quoted by Svayambhū under the Śirsakas at ch. 41 below.

On folios 9 and 10 which are lost, a few Khañjakas including the Aravindaka which is illustrated at ch. I. 2.1 above and the well-known Dvipadi of four Pādas which is referred to in the next stanza seem to have been defined and illustrated. For these refer to *HPk.* 4.46-58.

- 4: 'Dvipadi itself becomes Kāmālekḥā when it is devoid of the single short letter immediately preceding the last long letter in its Pādas'. See *HPk.* 4.59 and *Kd.* 2.24.2 com. For the name Dvipadi as applied to a metre of four Pādas see *Vjs.* Introduction para 5.
- 4.1: The meaning of the illustration is not at all clear to me.
- 5: 'In a Māgadhā Narkuṭi, whose seventh and tenth Mātrās consist of short letters and which has three long letters at the end (of its Pādas), there are four Caturmātras immediately following an initial Ṣaṇmātra.' This means that the first of the four Caturmātras is either a Madhyaguru or a Sarvalaghu, the second is any one of the five kinds, the third is either a Sarvaguru or an Antyaguru, while the last is necessarily a Sarvaguru. In the second line of the definition, we have probably to read *sattamadahamalahuae*, if it is to serve as an illustration as it is very likely intended to be. See *HPk.* 4.63. This metre is virtually the Narkuṭaka of Virahāṅka at *Vjs.* 4.25, though the latter's definition is differently worded. Virahāṅka, however, seems to consider Narkuṭaka as a common name, since at *Vjs.* 4.34 he illustrates

Aḍilā in the form of a Narkuṭaka, which seems to contain 21 Mātrās in its Pādas, as against our 22. It is curious to note that both the definition and the illustration of Svayambhū observe the conventional rule mentioned by Virahāṅka's commentator of *Vjs.* 4.25, namely, that the letters *ae* ought to occur at the end of every Pāda. Hemacandra does not either mention or observe this rule in his work.

5. 1 : The illustration is beyond comprehension.
- 6 : 'If there are two short letters immediately before the last (long letter), it is Narkuṭaka.' The Māgadhā Narkuṭi itself is called simple Narkutaka when the last Caturmātra is Antyaguru. *Upanidhana* is *upāntya*. For the metre see *HPk.* 4. 64.
- 6.1 : The stanza describes the love-lorn state of a woman immediately after the departure of her lover. It is ascribed to Udbhata.
- 7 : 'If both the final and the penultimate Caturmātras are Antyaguru, (the same metre) is called Sama Narkuṭaka.' *HPk.* 4. 65 directs that the last three Caturmātras shall all be Antyaguru; Svayambhū's illustration conforms to this rule and so very likely the definition is to be understood a little differently. Thus the word *be* is to be construed only with *uanta* and not with *nihana* and *uanta* both : Thus *nihana*, *uanta be*, *ca*, i.e., the final and the two penultimate Caturmātras should be *paragā*, i.e., Antyaguru.

In all the three Narkutakas the first Caturmātra which immediately comes after the initial Ṣanmātra, is generally a Madhyaguru as seen from Svayambhū's illustrations and definitions as also from Hemacandra's illustrations. In the case of the last, i.e., the Sama Narkuṭaka, Hemacandra actually prescribes a Jagaṇa.

- 7.1 : The stanza gives a beautiful description of the person of the Tīrthankara Puradeva.
- 8 : 'All the three kinds (of the Narkutaka) become Taraṅgaka, if a Trimātra (i.e., a Laghu and a Guru) is substituted for the last Caturmātra. See *HPk.* 4.66. Virahāṅka's Taraṅgaka is much different. It is virtually a Varṇa Vṛtta with 14 Akṣaras in a Pāda (four Bha Gaṇas and two Gurus) See *Vjs.* 4.22.
- 8.1 : The stanza is unintelligible.

The line which follows very likely defined Pavanoddhuta which is the same as Taraṅgaka, but with a long letter added at the end of its Pādas. See *HPk.* 4.67. On the missing folio No. 12 we had

probably the illustration of the Pavanoddhuta and the definitions and illustrations of the Nirdhyāyikā of three kinds as also of the Adhikāksarā and its derivative Mugdhikā; for all these see *HPk.* 4.68-70.

- 9: 'That Adhikāksarā itself becomes Citralekhā when a Pañcamātra stands at the first place (instead of the Caturmātra).' The ms. reads *Candalehiā* both in the definition and in the introductory words; but according to *HPk.* 4.71 (and Hemacandra closely follows Svayambhū in this matter) it is Citralekhā. An Adhikāksarā has five Caturmātras followed by a Pañcamātra at the end; of the Caturmātras those at the even places must not be Madhyaguru. See *HPk.* 4.69 and *Vjs* 4.24. Curiously enough, Virahāṅka prescribes a Yati after the 12th Mātrā and this is practically the only place where a Yati is mentioned by him. Virahāṅka also lays down that the Caturmātra in the third place must be a Madhyaguru or a Sarvalaghu; the illustrations of both Svayambhū and Hemacandra observe this direction, which is, however, not actually mentioned by them. It should be noted that in Svayambhū's definition the fourth Caturmātrā (*kharāccē*) is a Madhyaguru against rule; yet in the illustration it is not so.
- 9.1: The illustration contains a request and an address of a love-lorn girl to the moon; but the exact meaning is not clear.
- 10: 'Adhikāksarā itself becomes Mallikā when there are two Pañcamātras at the commencement (instead of the two Caturmātras of the Adhikāksarā).' See *HPk.* 4.72. Even here the fourth Caturmātra (*kkharāccē*) is a Madhyaguru as in v. 9 above, though the illustration observes the rule about the Madhyaguru Caturmātra correctly.
- 10.1: In the second line the letters *anna* are not rightly reproduced in the ms; we rather expect a word of three letters with a long letter in the middle (i.e., a Jagana) and meaning 'pollen' or the like. The stanza is a description of the advent of the autumn when the village borders are filled with ripe corns and fully grown grass, while the paths of the intending travellers (*honta pahia*) become covered with flowers wafted by the wind and crowded with the bees which keep hovering around, being attracted by the fragrance. The simile in the first line is based on a Ślesa on the word *dīhasāsīā* (*dirghasāsyaikā* and *dirghasāvāsikā*).
- 11: 'They call it (i.e., the Adhikāksarā) a Dipikā when it is possessed

of Pañcamātras (in place of the Caturmātras) at the first, the second and the fourth places.' See *HPk.* 4.73.

- 11.1: The idea seems to be: The moon went to the crown of the hair of Lord Śiva, being dejected at the defeat which he suffered at the hands of the Lady's face. But there too he could not find rest and remembering his glory in the sky when he was formerly there, he returned to the sky even when he was compelled to fall at her feet (as suggested by his reflection in the nails), thus acknowledging defeat. In the last line perhaps read *pañahappaḍimā* for *pañhiappa-dimā* or *pañhiappaḍimā*.
- 12: 'If all the above ones are found (promiscuously employed), they call it (i.e., the Adhikāksarā) Lakṣmī.' This means that in Lakṣmī Caturmātras or Pañcamātras may be used at the poet's option at the first, the second and the fourth places, whereas a Caturmātra alone must be used at the third and the fifth places and a Pañcamātra alone at the sixth or the last place. See *HPk.* 4.74.
- 12.1: The illustration is quite unintelligible. Madanāvatāra and its derivatives given after this by *HPk.* 4.75 are not given here by Svayambhū, who, however, defines only the first, i.e., Madanāvatāra under the Apabhramśa metres in Ch. 8 (p. 93).

IV. ŚIRṢAKAṆI

- 1: 'If a double Avalambaka is composed with a Gīti at its end, wise men call it itself a Dvipadikhaṇḍa.' According to the usual practice of Svayambhū the definition itself must serve as an illustration and so the third line of the stanza should have been the latter half of a Gīti; but it would appear that a whole stanza in the Avalambaka metre alone is here used by him. (Avalambaka is a Khaṇḍa as *HPk.* 4.48 lays down and as Svayambhū too must have said on the missing folios Nos. 9 and 10).
- 1.1: This is from Śriharṣa's *Ratnāvalī Nātikā*, the first part of which was quoted by Svayambhū on Khaṇḍa in ch. 3, v. 3 above.
- 1.2: This is a beautiful description of the approaching rainy season and of how the pride and displeasure fast disappears from the hearts of unreconciled ladies during love sports. The word *āraṇnamṭhāvvo* in the last line makes no sense; perhaps read *āra ṇaṭṭhāvvo a*.
- 2: This stanza defines a Dvibhaṅgī consisting of a Dvipadī and a Gītikā. But the metre of the defining stanza is very uncertain. Very likely the

first line is intended to be that of a Dvipadī with 28 (6, 4 x 5, 2) Mātrās in it and the second that of a Gītikā with 32 (4, 4, 5; 4, 4, 4, 5, 2) Mātrās in its half. We may correct the second by reading *jahicchiehinī rūaehim*; while the first requires two more short letters (one after *puno* and another after *bajjhai*) to make it a Pāda of the Dvipadī. So perhaps read *punovi* and *bajjhai a*. The Gītikā meant here in the definition is clearly the Bhadrīkā Gīti, in which the 3rd and the 7th Caturmātrās are substituted by Pañcamātrās in both the halves. Virahānka called this variety by the name Gītikā in order to distinguish it from the usual Gīti at *Vjs*, 2.2-3. Very likely even Svayambhū might have followed him, though Hemacandra does not seem to have noticed this distinction, since a Gītikā is mentioned as a Gīti by him at *HPk*. 4.78 while defining a Dvibhaṅgikā. His illustration here contains a Bhadrīkā, but he calls it a Gīti. The Pañcamātrās thus used are either the Madhyalaghu (SIS) or the Caturthaguru (IIIS) ones according to the directions of Virahānka at *Vjs* 1.30 and the diminutive termination with the feminine ending (*ka*) is clearly suggestive of the delicacy which is lent to the metre by these. Even the Dvipadikhaṇḍa of Śrīharsa may have contained a Gītikā and not a Gīti (cf. v. 94 under *HPk* 4.77), though Svayambhū's illustrations above do not suggest this. In the case of the present metre, namely the Dvibhaṅgikā, however, Svayambhū clearly wants a Gītikā (i.e., the Bhadrīkā of Hemacandra) as the words *duhanguā* and *rūaehim* in the definition show (Pañcamātrās of the Madhyalaghu type being used at the 3rd and the 7th places in the line which is intended to be a Gītikā—second half—according to his usual practice).

- 21: The description seems to be of the Spring and its effects on the lovers, as suggested by the fourth line. But the readings of the ms. are very defective. The same is true of the next stanza.
- 31: This is an illustration—merely the last or the fourth Pāda of it—of the Samaśīrsaka, which takes place when an even number of Caturmātrās is added in the first half of a Gāthā before the final long letter, the second half being that of a usual Gāthā. For the Gāthā see above ch. 1.8 and for the Samaśīrsaka see *HPk*. 4.82.
- 4: We must suppose that on the missing folios Nos. 15-17, Svayambhū must have defined and illustrated the other kinds of the Dvibhaṅgīs, and also the Tribhaṅgīs, if we are right in our surmise that Hemacandra has generally followed the order of metres adopted by Svayambhū.

- 4: That indeed is a *Viṣamaśīrṣaka* when at the end of a *Pāda* of the *Mālāgalitaka* pairs of *Caturmātras* in uneven numbers are added.

For the *Mālāgalitaka*—only its illustration—see above ch. 2.1.1: It contains in its *Pāda* a *Ṣaṇmātra* followed by 10 *Caturmātras*, of which those in the odd places shall not be *Madhyaguru* and those in the even places shall be either *Madhyaguru* or *Sarvalaghu*; see *HPk.* 4.25. For the *Viṣamaśīrṣaka* see *HPk.* 4.83. Our defining stanza is not correctly reproduced in the ms. It should have read *mālāgalitaka pāvāsānaammi a caārā* etc. In the defining stanza we have three pairs of *Caturmātras* added at the end of the *Pāda* of the *Mālāgalitaka*; i.e., we have a *Ṣaṇmātra* followed by 16 *Caturmātras* in a *Pāda*. But in the illustration, seven pairs of *Caturmātras* are added, so that we have in each *Pāda*, a *Ṣaṇmātra* followed by 24 *Caturmātras*. The stanza is incomplete, about seven *Caturmātras* in the last *Pāda* being lost. It contains a description of some mountain, but it is unintelligible in many places.

After this a large number of folios of the ms. is lost; it is very difficult to say what they contained. Evidently they contained only what could be called *Prākṛit metres*, since *Swayambhū* himself says at the end of Ch. III in the main work above (p. 51) and at the beginning of Ch. IV (p. 52) that the *Prākṛit metres* were dealt so far. So from a reference to *Hemacandra's Chandonusāsana*, Chs. I to IV, we find that the only group of metres besides the *Māgadha Jāti* which forms the subject matter of the next chapter, that could have been defined and illustrated on these missing folios is that of the *Vaitāliya* and its derivatives. But this in itself could not occupy so many folios. Perhaps the figures showing the serial number of the folios are misread by me.

V. MĀGADHAJĀTI

It is worth noting that *Svayambhū* defines and illustrates the *Pādākulaka*, which is nothing but a mixture of the different metres that are defined in this chapter, at the beginning instead of at the end of the chapter. Another thing that deserves notice is that *Mātrāsamaka* and other metres of the class are considered as belonging to the *Māgadha Jāti*, i.e., the Class or Group of metres to which the *Māgadhikā* belongs and this latter is certainly a derivative of the *Vaitāliya*. *Virahāṅka* says that *Vaitāliya* itself is called *Māgadhikā* when it is composed in the *Māgadhi* language, i.e., when the main characteristics of that language, namely the substitution of *la* and *śa* for *ra* and *sa* are present in it; see *Vjs.* 4.28.

Hemacandra defines Māgadhī among the derivatives of the Vaitāliya and considers it along with the latter as a Sanskrit Mātrā Vṛtta. The only difference between the two is that in the Māgadhī two short letters may be substituted for any of the two long letters of the Ragaṇa that is necessary in a Vaitāliya; see *Kd.* 2.28 and note on it. It is, therefore, quite likely that Svayambhū began the present chapter with the definition of the free Māgadhikā (i.e., the one which is without any restrictions about the Akṣara Gaṇa or Gaṇas that may be used in it), which is defined at *H.* 3.62 and *Kd.* 2.28, or with the nominal Māgadhikā of Virahāṅka which is concerned only with the language rather than with the constitution of the metre. This view of Svayambhū, namely that the Mātrāsamaka and its derivatives belong to the Māgadhikā or the Vaitāliya Jāti, may be said to lend support to my contention that most of the Mātrā Vṛttas and among them those of the Mātrāsamaka (the name is significant) class, were originally cultivated and developed among the Prākṛit bards and then later adopted among the Sanskrit metres. But in the process of adoption, they were totally shorn of their original element of Tāla which must be supposed to have been an essential characteristic of ancient bardic poetry, as it was sung and not merely recited. See *Jayadāman*, Introduction para 17 (p. 24) and *Apabhraṃśa Metres* III in *Bhāratākāumudī*, Allahabad 1947, p. 1075, para 10.

- 1.1: The stanza is an illustration of Pādākulaka which is also found at Hemacandra's *Chandonuśāsana* (NSP ed) p 26, 11.17-18 and *Kd.* 2.20 4. At the latter place the author of the stanza is said to be unknown.
- 2: 'When the 9th (out of the 16 Mātrās in a Pāda of the Pādākulaka) is represented by a short letter, it is called Mātrāsamaka.' In the definition of the Pādākulaka Svayambhū must have mentioned the general condition of the metres of this group, namely, that out of the four Caturmātras of which the Pāda is made up, the first shall never be a Madhyaguru or Jagaṇa. See *H.* 3.65; *Kd.* 2.19 : P. 4.42.
- 2.1: The white mango blossoms and the red Aśoka flowers are here conceived as the white and red flaglets on the palace of Madana.
- 3: 'In Vānavāsikā the third Caturmātra is a Madhyaguru (or a Sarvalaghu).' The correct reading seems to be *urado* and not *wago*. Others define it as one where the 9th and the 12th Mātrās are represented by short letters. *urado* means a Caturmātra which has a Dvīmātra in the middle, i.e., either a single long letter or two short ones: See *H.* 3.69; *Kd.* 2.20; P. 4.43.

- 3.1: A love-lorn lady is here compared with the young crescent moon, who is lovely yet thin and slender.
- 4: 'In *Viśloka* the 5th and the 8th (*Mātrās*) are represented by short letters.' This means that the second *Caturmātra* is a *Madhyaguru* or a *Sarvalaghu*. See *H.* 3.67; *Kd.* 2.19; *P.* 4.44.
- 4.1: The meaning is not sufficiently clear.
- 5: The definition of *Citrā* is not correctly reproduced in our ms. Perhaps we may read *pancatṭhaṇamama lahu ṇam cittā*: 'Citrā has the 5th, the 8th and the 9th *Mātrās* represented by short letters.' See *H.* 3.68; *Kd.* 2.20; *P.* 4.45.
- 5.1: The heart of a love-lorn lady is said to be evaporated like the water lying in the small impression on the ground made by a cow's hoof. See above ch. I 5.2. for a similar idea.
- 6: 'If the 9th (*Mātrā*, together with the 10th) is represented by a long letter, it is *Upacitrā*.' See *H.* 3.66; *Kd.* 2.20; *P.* 4.46.
- 6.1: The dark clouds, the rain-bows, the flashes of lightning and white cranes all appear as if they are the art-drawings drawn with different gems by *Madana*, the god of love. What is *marīa* ?

VI. UKTADIVIDHI

- 1: So far the *Skandhakajāti* (i.e., the *Gāthā* and others), the *Galitakajāti*, the *Khañjakajāti*, the *Śiṣṭakas* and the *Māgadhajāti* are defined and illustrated. Hereafter *Svayambhū* proposes to define and illustrate *Uktā* and the others. It is noteworthy that *Svayambhū* treats the metres of the 26 classes like *Uktā*, *Atyuktā*, etc., as *Prākṛit* metres, and what is more, defines them with the help of the five *Mātrā Gaṇas* mentioned above in ch. I. v. 2 above and not with the *Akṣara Gaṇas* as is done by others by whom they are regarded as *Varṇa Vṛttas*. I shall explain the definitions according to *Svayambhū*'s way, but shall also give the formula in the terms of the *Akṣara Gaṇas* for easy comprehension.
- 2: 'The metres like the *Ukta*, which begin with a single letter in their *Pāda* and end with 26 letters in a *Pāda*, are made with all short and long letters, have 4 *Pādas* as a rule, and have a pause after the first half.' The expression *saalalahūguruḍim* means that in these metres the letters whether short or long must be employed according to directions, and that a long letter cannot be substituted by two short ones and vice versa, as was permitted in the case of the earlier metres. In short, these are *Varṇa Vṛttas* and shall be defined with the help of

certain definite types of Mātrā Gaṇas and not with that of the Mātrā Gaṇas in general. So in each case Svayambhū will mention the Caturmātras and other Gaṇas of a particular type and will not merely say Caturmātras or Pañcamātras or so.

- 3: 'The Ukta is formed with a single letter (in its Pāda); the Atyukta with two letters, the Madhyama with three, the Pratiṣṭhā with four and the Supratiṣṭhā has five letters (in its Pāda).'
- 3.1-5: These are the illustrations of the varieties defined in v. 3. Hemacandra, Jayakīrti and Prākṛta Piṅgala define all the four varieties of Atyuktā and all the eight of the Madhyamā Jāti. Svayambhū defines only one (containing both long letters) of the Atyuktā and only three of the Madhyamā Jāti. The latter are those that contain a Saṅga, a Raṅga and a Yaṅga respectively. He does not give any specific names to these three as is done by Hemacandra and others. It is true, however, that there is no agreement about their names among them.
- 4: 'Two long letters and three Trimātras each ending in a long letter—these are the Aśās of the Nārācaka.' (*ta-ra-la-ga*). See H. 2.78, Jk 2.70.
- 4.1: 'A few elephants move about with their temples pierced by shafts, attacking the unassailable enemy, etc.'
- 5: 'If the order (mentioned in the last metre) is reversed it is called Samānikā.' This is a peculiar definition of Samānikā. Usually Samānikā is said to be the opposite of the Pramānikā in respect of the order of short and long letters and its last letter is short; but Svayambhū thinks that Samānikā is the opposite of the Nārāca, which means that the last letter in Samānikā is not short but a long one. Thus in the Samānikā we have three pairs of long and short letters and two long letters at the end (i.e., *ra-ja-ga-ga* instead of *ra-ja-ga-la*). For an almost identical wording, but with a different signification see Kd. 4.18. Also see H. 2.83; Jd. 5.3 etc.
- 5.1: 'Look at these lotuses, visited by swarms of fish, awakened by the rays of the sun and covered with impassioned bees.'
- 6: 'Citrapadā has three Caturmātras, of which the first two have a long letter at the commencement, while the last one consists of all long letters.' *aṅga-gāra* is one whose 'body' consists of long letters (*bha-bha-ga-ga*); cf. H. 2.75; P. 65. Virahāṅka at Vjs. 5.11 and Jayakīrti at Jk. 2.67 call this metre by the name Vitāna.
- 6.1: 'In the grove of the heated mountain a branch of the Kimśuka tree

moves to and fro and looks as if it were the lolling tongue of the thirsty mountain.' The word *kuñjare* in the first line is wrong; it ought to be *kuñje*.

- 7: 'The four Trimātras which contain their short letter respectively at the end, at the beginning, at the end and at the beginning, make a Mānavaka.' (*bha-ta-la-ga*). See H. 2.77; P. 6.4; it is called Mānavaka-kriḍitaka at Vjs. 5.12 by Virahānka.
- 7.1: 'Look at this mass of clouds; or is it the dark jaw of Kāla with its fangs in the form of the moving cranes, eager to devour a multitude of travellers.'
8. The definition of Bṛhati is missing; it is *na-ra-ra*. See H. 2.89.
- 8.1: 'The lovely Kadamba trees have blossomed; the black bees are humming. Being struck with the fragrance (of the Kadambas), the travellers have fainted and fallen on the ground.'
- 9: '(Four) Trimātras, the first two with a short letter at their end, the third with all short letters and the fourth with a short letter at the beginning make a Halamukhī.' (*ra-na-sa*). See H. 2.90; P. 6.8 and Kd. 2.20.
- 9.1: 'Your breasts are heavy and firm; you are slender in your waist. Oh daughter go gently; (otherwise), you will only be broken in no time.'
- 10: 'Bhujagaśiśurṣṭā is said to consist of two Ṣaṇmātras, the first containing all short and the second, all long letters.' (*na-na-ma*). See H. 2.91, P. 6.7. It is called Bhujagaśiśubhṛtā by Kedāra at Vr. 3.21 and Madhukarikā by Bharata at Bh. 16.18.
- 10.1: 'You wander, oh noble one, being slim; how indeed you sustain with effort your heavy breasts on your (slender) waist, owing to the pride of the support which you claim from your three wrinkles (on the abdomen).'
- 11: The definition of Pañktikā is missing; (*ra-ya-ja-ga*); see H. 2.108. It is known as Mauktika to Jayakīrti at Jk. 2.93.
- 11.1: 'That person who always develops affection, who is desired, whose name and body are good, who is dear, clever and long-lived, is not to be found in every man's house.' See Uttararāmacarita L.39.
- 12: 'This again is Mattā in prosody, which ends in two long letters and has four long and four short letters in succession (at the commencement).' *gaddhī* is *gā abdhayaḥ* and *laddhī* is *lā abdhayaḥ*; *abdhi* is four. (*ma-bha-sa-ga*); see H. 2.107; P. 6.13.

- 12.1 : 'I fancy that the flashing circlet of lightning in the centre of a cloud on the opening night of the rainy season is as it were the heart of that cloud trembling through fear of the sharp winds of the summer heat.' Perhaps read *ginhumha* in the last line and cf. ch. I. 5.3 above for a similar idea.
- 13 : 'Four Trimātras, each ending in a short letter and two long letters (after them) (make a Pāda) of Mayūrasārīṇī.' (*ra-ja-ra-ga*); see H. 2.111; P. 6.12; Kd. 4.23.
- 13.1 : "Look, oh shy one, at the peaks of the Vindhya mountain, inhabited by intoxicated elephants, rubbed against by a mass of clouds and (looking) eager to reach the sun and the moon.'
- 14 : The wording of the definition is not clear; it probably means that Upasthitā contains three Caturmātras, the first having all long letters and the next two having a long letter at their end, followed by a Trimātra which has a short letter at its commencement. So perhaps read *cā* for *gā* in the first line and to for *tā* in the second. (*ta-ja-ya-ga*); see H. 2.120; P. 6.14.
- 14.1 : 'The sky is seen overcast with clouds; (so are seen) the flashes of lightning and the rain-bow. The lovely days bring eagerness even to (the minds of) those who have their beloved one by their side.' See *Meghadūta* v. 4.
- 15 : 'That is Rūpavatī or Rukmavatī which has three Caturmātras, the first having a long letter at the beginning, the second having two long letters and the third having a long letter at the beginning, followed by two long letters at the end.' (*bha-ma-sa-ga*); see H. 2.113; P. 6.11; *Virahāṅka* at Vjs. 5.18 calls it Campakamālā, but it is known as Puspasamṛddhi to Bharata at Bh. 32.227 and as Subhāvā to Hemacandra, who mentions it as an alternative name in his commentary on H. 2.113.
- 15.1 : 'Sandal-paste, moon-light, wine, notes of the cuckoo, camphor, lotus and the lute, all these give pleasure to men (when they are at home; but) they give pain to them when they are on a journey.'
- 16 : 'There are four Caturmātras in the Pāda of a Paṇava, which respectively have the long letter at both the places, at the commencement, at the end and in both places.' (*ma-na-ya-ga*); see H. 2.110; P. 6.10; Bharata calls this Kuvalayamālā at Bh. 16.20.
- 16.1 : The description is of the Mākanda trees covered with fresh blossoms and crowded with the warbling cuckoos; but the last two lines which contain some Rūpaka are not very clear.

- 17: 'That is Śuddhavarāṭikā in which there are five Amśas, namely, four Trimātras and a Caturmātra which precedes them and contains all long letters, while of the Trimātras the first has a long letter at the beginning, and the last three have it at the end. In prosody, it is pleasing to all people.' (*ma-sa-ja-ga*); see H. 2.109; P. 6.9; Kd. 4.24.
- 17.1: 'It seems as if the cloudy sky is falling down crying, being pierced with a fierce lance of lightning by the wrathful king viz., Rainy Season, armed with a bow, namely, the rain-bow.'
- 18: 'Dohaka (Pāda) is formed with four Caturmātras, the first three of which have the long letter at the beginning, while the last one has all long letters.' *tiṭṭhihiā vāavvā* 'Now Triṣṭubh is to be defined.' Such introductory sentences regularly occur in the portion of the chapter that is given earlier; but it occurs only here, that is, in the Pūrvabhāga. (*bha-bha-bha-ga*); see H. 2.130; P. 6.18; Kd. 4.29.
- 18.1: 'Look, how Griṣma (Summer), who is ambitious (to rule), is killed with volles of arrows in the form of streams of shower, by the Raugod, who is a good friend of Mahendra (Lord of the gods) and mounted upon the elephant of the cloud.'
- 19: 'Five Trimātras, each with a short letter at its end, followed by a long letter at the end :—Such are the Amśas of Niśśreṇikā.' (*ra-ja-ra-la-ga*); see H. 2.144; P. 6.25; Kd. 4.31. In all these places the metre is called Syeṇī or Syeṇikā; but the name Niśśreṇikā is mentioned by Hemacandra in his commentary on H. 2.144 and ascribed merely to Anye. Jayakīrti at Jk. 2.102 calls it merely Śreṇī which is nearer to Svayambhū's Niśśreṇikā.
- 19.1: 'Look, oh shy one, this flashing lightning, which is cutting short the life of travellers, shattering the peaks of mountains and lolling its tongue like a Siṅcana (bird).'
- 20: 'Bhramaravilasitā has two Ṣaṅmātras, the first having all long letters and the second having the long letter at the commencement, followed by a Caturmātra at the end in which the long letter is the last of all.' (*ma-bha-na-la-ga*); see H. 2.138; P. 6.21; Vjs. 5.23.
- 20.1: 'In the rainy season a circular mass of clouds is gracefully moving with water spread out all over it; who indeed has held this clay-pan with its mouth turned upwards and filled with black ink?'
- 21: 'In Svāgatā there is a pair of Trimātras and a pair of Caturmātras, each of the former ending in a short and each of the latter in a long letter, followed by a long letter at the end of all.' *e* in the first half is short;

it is difficult to interpret the second line properly, though the meaning is clear. (*ra-na-bha-ga-ga*); see H. 2.141; P. 6.29; Kd. 28. At Vjs. 4.19 this metre is called Parinandita.

- 21.1: 'Look; the flash of lightning moving about the dark cloud appears as if it were a streak of flaming fire, now visible and now invisible, on the summit of a mountain which is almost burnt out.'
- 22: 'Rathoddhatā has (in its Pāda) three Trimātras, the first two having a short letter at their end, followed at the third place by a Caturmātra which, and also the last Trimātra, have a long letter at their end.' (*ra-na-ra-la-ga*); see H. 2.141; P. 6.22; Kd. 4.27.
- 22.1: The sky is conceived as a house full of darkness due to clouds; but the idea in the second half is not intelligible.
- 23: 'In Subhadrikā there are three Trimātras, each having the short letter at the beginning, which come after a Pañcamātra which has all short letters.' (*na-na-ra-la-ga*); see H. 2.143; Kd. 4.30. In both these places the metre is called Bhadrīkā.
- 23.1: "See how the crescent moon resting on the edge of a fresh cloud looks attractive as if it were the fang of the great Hog in the form of the sky, at the end of the world, having the colour of a white lotus stalk.'
- 24: 'They call it Ekarūpa when there are a Ṣanmātra with all long letters, two Caturmātras, the first with a long letter at the end and the second having it in the middle, and a pair of long letters (in a Pāda) in succession.' (*ma-sa-ja-ga-ga*); see H. 2.146; Jk. 2.113 (where, however, a Yati is mentioned after the 6th letter). It is also called Maṇi at Jk. 2.96 (when no Yati is mentioned).
- 24.1: The fresh foliage of the red Aśoka is here fancied to beacon to the other trees that they should give up lamenting since the Spring shall enliven them also. The wording, however, is not clear.
- 25: 'In Vātormi there are three Caturmātras, the first two having all long letters and the third having it at the end, then a Pañcamātra with a long letter in the middle and a long letter following it, in succession.' (*ma-bha-ta-ga-ga*); see H. 2.136; P. 6.20; Kd. 4.37.
- 25.1: The stanza is unintelligible.
- 26: 'Two Caturmātras each containing all long letters and two Pañcamātras, each having a short letter in the middle, followed by a long letter at the end (of the Pāda) make a Śālinī.' The wording of the second line is doubtful. (*ma-ta-ta-ga-ga*); see H. 2.135; P. 6.19; Kd. 4.36. Also Vjs. 5.22.

SVAYAMBHÜCCHANDAS

I. UKTADIVIDHI

This chapter is the continuation of Ch. VI of the Pūrvabhāga. In the ms. of the Pūrvabhāga we have nine metres of the Triṣṭubh Jāti and there the ms. ends abruptly; and the present ms., the first 22 folios of which are missing, begins with Vidyunmālikā. We have only the illustration; for the definition (*na-sa-ta-ta-ga*) cf. H. 2.209.

- 1: 'The (six) Trimātras, the first two of which end in a short letter each, the last three begin with it, while the middle one contains all short letters, make a (Pāda of a) Rucirā.' (*ja-bha-sa-ja-ga*); cf. H. 2.198; P. 7.2; Kd. 4.60.
- 1.1: 'The unfortunate lovely woman in the form of the sword, bedecked with pearls and having her limbs smeared with elephant's rut, is crying as it were, (after rolling) on the ground, freely raising her voice owing to the humming of the bees that had gathered there (owing to the rut), when her good master had fallen (in the battle).' The words *laṭṭhiā* (a stick and a lovely woman) and *abhaggiā* (unbroken and unfortunate) are intended to be *śliṣṭa*.
- 2: 'If in (each of) the Pādas, there are employed four Caturmātras, the first and the third of which have their long letter at their end, while the second and the fourth have it in their middle, and are followed by a long letter at the end, the metre is called Nandini.' (*sa-ja-sa-ja-ga*); cf. H. 2.210 and P. 8.7, who call it Kanakaprabhā, while Vr (3.69) knows it as Mañjubhāsini. In his commentary Hemacandra mentions three other names for it, viz, Jayā (cf. also Jk. 2.159), Manovati and Sumāngali; but Bharata, 32.151, knows it as Vilambitā.
- 2.1: 'When I look at you, my mind does not arrive at a decision as it entertains a doubt: Could this be the moon?; but he does not shine by day; could he be Aṅga? But his bow is made of flowers.' This is an example of the Sandeha Alamkāra. Vv. 3-12 describe 10 metres of the Śakvarī Jāti which have 14 Akṣaras in each of their Pādas.
- 3: 'In the Vasantatilaka metre there are four Caturmātras followed by a Pañcamātra; of the Caturmātras, the first has all long letters, the second has it in the middle, while the third and the fourth have it at the end. The last, i.e., the Pañcamātra, has its short letter at its commencement.' (*ta-bha-ja-ja-ga-ga*); cf. H. 2.231; P. 7.8; Kd. 4.62. Vjs. 5.31 knows it only as Simbhonnatā, but Kedāra Vr. 3.75 knows

this name and two others namely, Uddharsini and Madhumādhavi also. Karṇotpalā and Sobhāvati are two more of this same metre which are found at Vr. 3.75.2-4.

3.1: The author of the illustration is doubtful; the name Vijjā is later changed into Divākara in the added footnote. 'Your hand, having the beauty of the delicate interior of an erect lotus and possessed of a fore-arm covered with the hair standing on their end owing to the touch of the breasts of the beloved, brings honour, gifts, terror and enjoyments respectively to friends, Brahmins, enemies and sporting damsels.'

3.2: The blue lotus placed on the car, when tinged with the red colour of saffron on the cheek as it repeatedly touches it, and affected by the whiteness of eyes of the girl, is fancied to be the knob of Cupid's arrow made with the three gems, namely, the blue sapphire, the pearl and the red ruby.

4: 'Two Pañcamātras, the first with a short letter at the end and the second with all short letters, placed between two Sanmātras, both of which have all long letters, make a (Pāda of) Asambādhā' (*ma-ta-na-sa-ga-ga*); cf H. 2.230; P 75; Kd 4.64

4.1-2: Both the illustrations are vulgar descriptions of a girl's sexual enjoyment

5: 'That is Nandimukhī, in whose (Pāda) there are (in succession) two Trimātras both containing all short letters, two Pañcamātras both having a short letter at their end, and two long letters.' (*na-na-ta-ta-ga-ga*); H. 2.224 and Jk. 2.170 know this metre as Vasanta though Hemacandra mentions the name Nandimukhī also in the commentary. Piṅgala and others do not notice it at all.

5.1: 'The hair stand on their ends; drops of perspiration trickle down, the lower lip throbs, talkativeness decreases, the mind becomes shaky and the eye becomes fixed. Thus do various sweet emotions take place when the lover is sighted.'

6: 'That is Aparajitā where (in a Pāda) there occur (in succession) a Ṣaṣmātra with all short letters, a Pañcamātra with a short in the middle, a Caturmātra and a Trimātra both having a long letter at their end.' (*na-na-ra-sa-la-ga*); cf H. 2.220; P. 7.6; Kd. 4.65.

6.1: This is a Rūpaka where the body of the beloved is conceived as a lotus-pond, having hands and face as its lotuses which are endowed

with stalks namely the arms and the neck, where the eyes are the blue lotuses, the breasts are the swans, the black hair are the black bees and (the loveliness of) the Nitambas is the water.

- 7: 'Praharaṇakalikā has two (groups of) seven (letters), each having its long letter at the end. (*na-na-bha-na-la-ga*); cf. *H.* 2.222; *P.* 7.7; *Kd.* 4.66; *Vr.* 3.73. All these works call the metre by the name Praharaṇakalitā, while *Jk.* 2.173 alone calls it Praharaṇakalikā. It is difficult to say what Svayambhū intended.
- 7.1: 'Avoid journey in this rainy season, oh Lover; enjoy my beauty which resembles the lovely sands of the Ganges. My heart is unable to bear separation even for a moment like a drop of water placed on the edge of a blade of grass'
- 8: 'It is called Karimakarabhujā in Prosody, when there are (in succession) a pair of Ṣanmātras, the first having all short and the second all long letters in them, then a Pañcamātra and a Trimātra, both having their short letter at their commencement.' (*na-na-ma-ya-la-ga*); cf. *H.* 2.223. Karimakarabhujā is also the name of a Mātrā Vṛtta which has a pair of Caturmātras in each of its four Pādas; see below 7.9.
- 8.1: Here as in 6.1 above we have a Rūpaka; but here it is the battle-field that is considered as a lotus-pond where her brave lover is supposed by a girl to be sporting. Its water is the blood of the enemies, the elephants are its sharks, horses and banners the birds, the mass of umbrellas the foam, the severed heads of warriors the lotuses and long lines of swords the fish.'
- 9: 'A pair of long letters coming after twelve short ones makes (the Pāda of) Upacitra.' (*na-na-na-na-ga-ga*); cf. *H.* 2.234; *Jk.* 2.177. No other author notices this metre, though we find it at *Vr.* 3.77.5 under the name Supavitra, with a Yati at the 8th. The feminine name Upacitrā is that of a Mātrā Vṛtta which belongs to the class of the Mātrāsamaka and others. See below *SbP.* 5.6 (p. 118). Svayambhū's illustration is quite unintelligible.
- 10: 'Lakṣmī is that metre where, the 5th, the 9th and the 12th places are filled with short letters (all others being long)!' (*ma-ra-ta-ta-ga-ga*) cf. *H.* 2.225; at *Jk.* 2.166 it is called Candrasālā. It is not mentioned by others.
- 10.1: The vast sky is conceived as a forest, which is burnt by the wild fire namely, the sun, in which there are flaming sparks namely, the

twilight, and small heaps of ashes in the form of the constellations, which is hard to extinguish and where there is a small piece of burning wood emitting smoke, namely the comet.

- 11: 'When short letters are used to fill up the 5th, the 10th and the 13th places (in a Pāda), it is Jyotsnika.' (*ma-ra-ma-ya-la-ga*); cf. H. 2.227, where a Yati is mentioned after the seventh letter
- 11.1: The sky is here conceived as a large tree, whose branches are the quarters, flowers the stars, the ripe fruit the rising sun, the resting bird the moon, and the slowly departing bees are the patches of (retiring) darkness.
- 12: 'A Ṣaṅmātra with all long letters, two Pañcamātras each with its short letter in the middle, a Caturmātra and a Trimātra, both having their long letter at the end (make the Pāda of) Jayā.' (*ma-ra-ra-sa-la-ga*); cf. H. 2.226; where a Yati is mentioned after the seventh letter.
- 12.1: On seeing the white reflection of the approaching Kṛṣṇa in her pearl necklacc, Rādhā thought that Balarāma was coming and so felt shy; Kṛṣṇa saw the source of the error and was amused. The complexion of Kṛṣṇa was dark, but in the pearls it appeared white. On the other hand Balarāma was white in complexion.
- 13-19: These stanzas define seven metres of the Atisakvarī class which have 15 letters in their Pādas.
- 13: 'There are (in a Pāda) two Pañcamātras both having a short letter at their commencement, coming after a pair of Ṣaṅmātras, the first of which contains all short and the second all long letters in it; such indeed is Mālinī whose Pādas are attractive to the minds of the people.' (*na-na-ma-ya-ya*); cf. H. 2.246; P. 7.14; Kd. 4.72. Bharata (Bh. 16.70) calls it Nāndimukhī and this is noticed by Hemacandra in his commentary.
- 13.1: The orb of the rising moon is imagined as if it were the sandal smeared white cheek of the damsel namely the Eastern Direction, or her crest consisting in a leaf of the Ketaka flower or her ear-ring made of ivory.
- 14: 'When there are two Pañcamātras, the first having all short letters and the second having it at the commencement, then two Caturmātras each having a long letter in its middle, and finally a long letter (in a Pāda), it is called Upamālinī by good poets.' (*na-na-ta-bha-ra*); cf. H. 2.248, where a Yati is mentioned after the eighth letter, as in the Mālinī.

14. : The stanza contains a request from a crest-fallen lady to her lover, conveyed through the Dūti.
- 15 : 'But if there are four Pañcamātras, the first having all short letters, the second having it at the beginning and the last two having it at the end, followed by a long letter at the end (of the Pāda), it is called Candroddyota.' (*na-na-ma-ra-ra*); cf. H. 2.247, where a Yati is mentioned after the eighth letter.
- 15.1 : 'Look how the digit of the young moon slightly reddened by the evening twilight and resting on (the edge of) the dark cloud, (occasionally) brightened up by the flashes of lightning, appears as if it were the blood-moistened fang, eager to devour the world, in the dark mouth of Death with its tongue lolling out.' The flash of light ning is the lolling tongue.
- 16 : 'It is Tonaka, when there are seven Trimātras, each having a short letter at its end, and then a long letter, (in a Pāda).' (*ra-ja-ra-ja-ra*); cf. H. 2.254. It is called Mahotsava at Jk. 2.190.
- 16.1 : The stanza describes the attack of Rāvaṇa's army of Rākṣases against the monkeys (of Rāma) and seems to be from a poem on the theme of the Jaina Rāmāyaṇa, whose author is said to be Nāgaha.
- 17 : Śaśikalā has (in its Pāda) 14 short letters followed by a long one. (*na-na-na-na-sa*); cf. H. 2.243; P. 7.11; Kd. 4.68. Piṅgala calls it Candrāvartā and this is noticed by Hemacandra in his commentary.
- 17.1 : 'Whom indeed does the beauty of the autumnal days not attract, when there are a number of lakes having open day and night lotuses surrounded by a hovering swarm of bees attracted by their fragrance and when the surface of the earth is white-washed with the moon's rays.'
- 18 : '(The same Śaśikalā becomes) Maṇiḡuṇanikara, when a Yati is observed at the end of the eighth letter.' This is one of the few places where a Yati is mentioned by Svayambhū. See H. 2.245; P. 7.13; Vr. 3.80.
- 19 : 'When at the end of Vidyunmālā two Pañcamātras each having a short letter in the middle and a long letter are added, it is (called) Citrā.' (*ma-ma-ma-ya-ya*); cf. H. 2.249; Jk. 2.193 gives Maṇḡūki as its alternative name. Hemacandra notices this as well as the other name Cañcalā in his commentary.
- 19.1 : This is a description of the Rainy season; the speaker shows concern

- about the safety of the travellers who are away from their dear ones, in the fashion of the conventional ideas of the Sanskrit poets.
- 20: Hereafter Svayambhū defines six metres of the Aṣṭi class which have 16 letters in their Pādas. The first is Pañcācāmara; its Pāda has eight pairs of a short and a long letter. *Jk.* 2.203 defines this metre among the Sanskrit metres; but mentions it also under the name of Mahotsava at *Jk.* 6.31.
- 20.1: The stanza contains a description of the forest grounds, which emit a fragrance when moistened with the first drops of rain, which are covered with a large mass of sprouts rising from the bulbous roots, which are darkened with swarms of black bees greedily hovering around the Śilindhra flowers, being maddened with their fragrance and which thus cause pain to the travellers (separated from their beloved ones).
- 21: 'It is Citraśobha when there are eight Trimātras (in a Pāda), each having a short letter at its end.' (*ra-ja-ra-ja-ra-la*); Hemacandra does not mention this metre. The only other author who defines is that of the Prākṛta Pañgala at 2.172 under the name Cañcala.
- 21.1: The stanza describes a warrior who is capable of as it were sport- ing on a battlefield where a fierce battle is raging.
- 22: 'Seven Trimātras, each with a short letter at its end, followed by two long letters at the end, (make the Pāda) of Citra.' (*ra-ja-ra-ja-ra-ga*); cf. *H.* 2.279. This is identical with the last except that we have here a long letter at the end instead of a short one.
- 22.1: 'The Rāksasas in the form of the Rain clouds fiercely frowning owing to the rainbows, showing their uneven rows of teeth, namely the departing swans, possessed of lolling tongues of the lightning flashes, are running at the poor travellers (separated from their beloved mates).'
- 23: Six Trimātras, the first having its short letter at the end, the second and the third having it at the commencement, and the last three having all short letters in them, with a long letter (at the end) (make the Pāda of the) Gajavaravilasita.' (*bha-ra-na-na-na-ga*); cf. *H.* 2.271; *P.* 7.15; *Vr.* 3.85. All the three give the name as Ṛṣabhagajavilasita, while Hemacandra mentions Mattagajavilasita as another name of it in his commentary.
- 23.1: 'The skies are as it were crying aloud through the thunder of the cloud, shedding tears of big rain-drops and saying: Where have you

gone, oh Grīṣma (Summer), dear friend of the Spring, who had caused the lotuses to open in the lakes and had allowed a free play to the bright rays of the sun and the moon ?

23.2: The description seems to be of the ocean at the time of its being churned with the churning staff of the Mandara mountain.

24: 'Two Ṣaṅmātras, the first with all long letters and the second having a long letter at its commencement, two Pañcamātras, the first with a short letter and the second with a long one at their beginning, and a long letter (at the end) make (the Pāda of) the Madanalalita, in Prakrīt prosody.' (*ma-bha-na-ma-na-ga*); cf. H. 2.275, where, however, a Yati after the 4th and the 10th letters is prescribed.

24.1: A traveller is here described as having fainted on seeing the amorous behaviour of a loving couple on a swing and remembering similar sports of his beloved.

25: 'He calls that Acaladhṛti when it has all short letters in its Pāda.' (*na-na-na-na-na-la*); cf. H. 2.269; Kd. 4.79. Piṅgala 4.48, calls it Gītyāryā.

25.1: The stanza describes the sporting dalliance of the beloved.

26: 'Prthvī is that metre in which there occur (in succession), four Caturmātras, the first and the third of which have a long letter in their middle, while the other two have it at the end, a Pañcamātra and a Trimātra, both having a short letter at the commencement.' (*ja-sa-ja-sa-ya-la-ga*); cf. H. 2.287; P. 7.17; Kd. 4.83. It is called Vilambitagatī by Bharata at Bh. 16.84; Even Utpala mentions this latter name in his commentary on *Bṛhatsamhitā* 103.16.

26.1: This is a Rūpaka where a young lady is conceived as a river in the autumn, with her palms as the red lotuses, with her face as the bright moon, eyes as the blue lilies, tresses as the black bees hovering around, breasts as the Cakravāka birds and the deep navel as the deep parts of the river-bed.

27: 'It is Śikhariṇī when it has (in its Pāda) a Pañcamātra with its short letter at the beginning, a Ṣaṅmātra with all long letters, two Pañcamātras, the first with all short letters and the second with a short letter at its end, and a Caturmātra which has a long letter at its end (in succession).' (*ya-ma-na-sa-bha-la-ga*); cf. H. 2.286; P. 7.20; Kd. 4.82.

27.1: '(Even) imprisonment in the midst of wise men, or a long sojourn in a mountain cave, or even a sport with a venomous serpent is to be preferred, but not even rulership in the company of wicked followers.'

- 28: 'Mandākrāntā (has in her Pāda) two Saṅmātras of which the first contains all long letters while the second has its long letter in the beginning, (followed by) three Pañcamātras, each having a short letter at its commencement.' (*ma-bha-na-ta-ta-ga*); cf. H. 2.290; P. 7.19; Kd. 4.80.
- 28.1: 'The wife of the heartless traveller having decided to die at the sight of a rain-cloud, places a string of lovely Punnāga flowers with bees hovering around it on her (pearl) necklace, a Mālatī flower in her hair, and a single Kadamba blossom on her ear.' The idea is that the sight of these flowers is most painful to a separated lover; cf. Mālatī-Mādhava III.12 for a similar idea.
- 29: This (Mandākrāntā itself) is Hārini when it has at its end two Pañcamātras, each with a short letter in its middle (in place of the last two Pañcamātras of the Mandākrāntā).' (*ma-bha-na-ma-ya-la-ga*); cf. H. 2.292; the metre is not noticed by other writers
- 29.1: 'The day-lotus awoke on seeing the rising sun in the early morning and having an opportunity at it were laughed at the moon who had grown gray. How can there be any glory for him who is fault-finding (or shining at night), who has not got all the arts or (digits), who has an empty purse (or who lives in the sky), who is consumptive (or who wanes) and feeble, and is always crooked towards his friends (or towards the sun). The words in the last two lines are double meaning, one applicable to a man and the other to the moon. The day lotus opened up all its grand beauty for the rising sun, but merely scoffed at the presumptuous moon who was losing all his lustre in the morning.
- 30: 'In a Vaṁśadala there are all (i.e., six) Trimātras with a single Caturmātra at the end of all; of the Trimātras, the 1st and the 5th have a short letter at their end, the 2nd and the 3rd have it at their beginning, while the 4th and the 6th have all short letters in them. The Caturmātra has the long letter at its end.' (*bha-ra-na-bha-na-la-ga*); cf. H. 2.288; P. 7.18; Kd. 4.84. All these works know it by the name Vaṁśapatrapatita, though Hemacandra notes the name Vaṁśadala in his commentary.
- 30.1: 'In the spring the southern breeze, having come in contact with fragrant flowering trees, laughs and challenges as it were, all youthful persons, (saying:) let us bet keeping Mountain Malaya as our umpire, as to whose lovely fragrance is more acceptable (to young damsels).'

- 31: 'Some call this metre by the name *Vaṁśapatralalita*.' The correct name seems to be *Vaṁśapatrapatita*, the Prakṛit form being *Vaṁśa-vattapaliam-paḍiam* as seen from the last line in the illustration.
- 31.1: 'A Cātaka bird does not care to have the ample water in the lakes and lotusponds, though it is sweet, cool, clear and filled with blue lotuses as also with the sweet notes of water-birds; but he is very happy to lick even a single drop of water sent by the lord of gods (i.e., of the rains), though it has fallen on the blade of a bamboo-leaf.'
- 32: 'Two *Ṣaṇmātras* both containing all long letters, preceded by a *Pañcamātra* which is full (i.e., is the longest and so containing all short letters), and followed by two *Pañcamātras*, both having a short letter at their commencement, make (the *Pāda* of) *Padma*.' *Paguna* 'excellent' is used both in the sense of 'the longest' of all the *Pañcamātras*, and also in the sense of 'leading'. Solve *pragunaḥ prathamam vartamānaḥ pagaṇo yayoh tau davu ṣaṇmātrau*. (*na-sa-ma-ta-ta-ga ga*); cf. H. 2.294, where Hemacandra mentions a *Yati* after the 6th and then after the 10th letter.
- 32.1: This is a vulgar description of a girl's dalliance.
- 33: 'That (*Padma*) itself is *Rohiṇi* when each of the last two *Pañcamātras* in it has a short letter in its middle (instead of at the beginning).' (*na-sa-ma-ma-ya-la-ga*); cf. H. 2.295 where a *Yati* is mentioned after the 6th and the 10th letters.
- 33.1 The meaning of the stanza is not very clear.
- 34: 'In the *Pāda* of *Hariṇi* there occur (in succession) a *Pañcamātra* with all short letters, a *Ṣaṇmātra* with all long letters, three *Caturmātras*, the first having all long letters, the second and the third having a long letter in their middle, and finally a long letter.' (*na-sa-ma-ra-sa-la-ga*); cf. H. 2.293; P. 7.16; Kd. 4.81. Bharata at *Bh.* 16.78 calls it *Vṛṣabhalalita*, while *Utpala* on *Bṛhatsaṁhitā*, 103. 10 calls it *Vṛṣa-bhacarita*. All except our author and Bharata mention the *Yati* after the 6th and the 10th letters.
- 34.1: A lady explains to her friend how all external factors like southern breezes, moonlight, spring, cuckoo's notes, music and sugar-cane juice, even when combined, do not please one as much as a lover with affectionate talk does.
- 35: '*Bhāvākrāntā* is that which has four long followed by four short letters, two *Caturmātras*, the first with a long letter in the middle and the second having it at the commencement, and a *Pañcamātra* with a

short letter in the middle of it.' The word *viṣamajagaṇā* is not rightly understood. Perhaps the correct reading is *viṣama-cagaṇā* 'having an uneven number of Caturmātras, i.e., five', the first three covered by the four long and four short letters, the fourth and the fifth being *udara-guru* and *ādiguru* respectively. (*ma-bha-na-ra-sa-la-ga*); cf. H. 2. 291. The real name appears to be *Bhārākrāntā* and our ms. often reads *va* for *ra*.

35.1: A young girl compares her lover with the moon, the sun, the ocean, the fire, Indra, Śiva and Viṣṇu; but finds some fault with each of them and so declares her lover to be incomparable owing to his possession of many good qualities. The moon is crooked and has a dark heart (owing to the black spot); the sun's hands (rays) are fierce; the ocean is by nature a fool (*jadadhī-jaladhī*); the fire is without proper training (unrestricted in its march); Śakra is an outcaste (owing to his having a curse of Gautama); Hara has odd eyes (i.e. fierce and uneven i.e. three) and Hari is *Sagada* (having a *Gadā* and having a disease).

36: 'When *Mandākrāntā* has six short letters in its middle (instead of the usual five), it becomes *Citrālekḥā*.' For *Mandākrāntā* see above v. 28. (*ma-bha-na-ya-ya-ya*); cf. H. 2.304, where it is called *Candralekhā*. Beginning with this *Svayambhū* defines 11 metres of the *Dhṛti* class, which have 18 letters in their *Pādas*.

36.1: The slightly reddish digit of the moon on the second day of the first half of the month is imagined here as a fresh nail-mark left on the breasts, namely the while autumnal could, of the Lady of the evening twilight, by the sun, her lover, who had departed after sporting with her on the bed of the sky.

37: '*Candramālā* is that where there occur (in succession) six short letters, six long letters and two *Pañcamātras*, each having its short letter at the commencement.' (*na-na-ma-ma-ya-ya*); cf. H. 2.307.

37.1: 'Look how a swarm of bees has left the garden and alighted on the lotus-like sole of a lovely girl; on hearing its humming, the anklet, however, murmured saying to bees, at it were, that they should not stay there which was its exclusive property, being greedy for the same.' A swarm of black bees settled on the sole of a girl; she moved her feet to ward it off. As a result of the movement the anklet ginged; the poet's fancy is based on this.

38: 'If two short letters are added at the end of the six *Trimātras* in the

- Gajavaravilasita, it is called Bhramarapada.' For the former see above v. 23. (*bha-ra-na-na-na-sa*); cf. H. 2.309.
- 38.1: 'Whom would an autumnal night not please, when the dust (on the ground) is made to settle by water sprinkled by the clouds, when the lotus-ponds are full of sweet music owing to the humming of the hovering bees and when all quarters are whitewashed with the rays of the rising full moon?'
- 39: 'A Ṣaṇmātra with all long letters, four Caturmātras of which the first and the third have their long letter at the end, the second has it in the middle and the fourth has all long letters, followed by a Pañcamātra which has its long letter at the end, make (the Pāda of) Sārdulalalita.' (*ma-sa-ja-sa-ta-sa*); cf. H. 2.310.
- 39.1: 'Young brides who have eyebrows resembling the crescent moon, who have long eyes, whose soles resemble a fresh foliage of the red Aśoka, whose lower lips are like the Bimba fruit, whose faces are broad and pleasing to the people like the moon and who have a full bosom, are not obtained by all without merit.'
- 40: 'They call it Kuraṅgikā when there are (five) Caturmātras, with a Pañcamātra in the middle and a long letter at the end (of a Pāda). Thus we have first three Caturmātras, the first two having all long letters and the third having it at the beginning, then a Pañcamātra which has its long letter at its end, followed by a pair of Caturmātras both having their long letter in their middle, and finally a long letter at the end of all. *madhya* is with reference to the whole line (Pāda) which has 7 Arṅśas in all, so that the Pañcamātra occupies the fourth Arṅśa. (*ma-ta-na-ja-bha-ra*); cf. H. 2.311. Yati is mentioned by Hemacandra after the 5th and the 12th letters.
- 40.1: This is a description of a trunkless head with its head-gear, moving about on the battlefield and resembling a lump of clay placed on the wheel of a potter.
- 41: 'If a single short letter is added at the beginning of Hariṇi it becomes Lalita.' (*na-na-ma-ta-bha-ra*); cf. H. 2.308.
- 41.1: The idea is somewhat like this: The sky is the sword; it was darkened with the rust in the form of the rain clouds. It was then whetted on the stone, namely, the sun's orb, by the iron-smith's wife, namely, the glorious autumnal day; the result of this was that the sword began to emit its rays as before.
- 42: 'If a Ṣaṇmātra is placed (instead of the usual Caturmātra), in the

middle of a Hariṇī, it becomes Hariṇipada.' The Ṣaṅmātra, of course, contains all long letters, like the Caturmātra in Hariṇī. (*na-sa-ma-ta-bha-ra*); cf. H. 2.318.

- 42.1: A lover meets his beloved after his return from a long journey; on seeing her very emaciated he asks her why it was so and she replies that it was her very nature. He again asks her why she looks very gloomy and depressed to which she says that that was because of her constant household work. She is thus trying to conceal her pain due to her separation from him; but when he finally asks her if she remembered him during his absence, she bursts into tears as she is unable to conceal her feeling any more and made no reply. This was, however, more than a reply to the lover, who then embraces and kisses her.
- 43: 'Long and short letters, which are respectively four and six, followed by two Caturmātras each having its long letter in its middle and placed between two long letters make a (Pāda of the) Acala.' *makaragr̥ha* is *samudra*, i.e., 4 and *rasa* is 6. *gamadhya* is to be taken twice, thus *gamadhya gamadhya due cā* (two *gamadhya* 'ca's between two 'ga's). (*ma-bha-na-ja-bha-ra*); cf. Vr. 3.94.8 where the metre is called Cala by Kedāra. Hemacandra also calls it Cala at H. 2.305.
- 43.1: A trunkless head (not completely severed and hence) hanging in the air for long is fancied to be doing so as it would not descend to the battle ground which was filled with streams of blood nor could it rise up to the heaven since it was quite empty at that time, all the gods having come down to witness the battle!
- 44: 'It is Kesara if after the (first) 11 letters (of the Acala), two Pañcamātras each having a short letter at its end and (finally) a long letter are employed.' (*ma-bha-na-ya-ra-ra*); cf. H. 2.306.
- 44.1: 'A headless trunk has stood up on the battlefield (motionless) as if with satisfaction that hereafter it has not to look at the faces of bad masters, not to hear villain's words hard like bolt, and not to speak degrading words like 'give me' to misers.' It had no eyes, nor ears nor the tongue as the head was severed!
- 45: 'That is called Kusumitalatāvellitā in prosody when there are in it (in succession) five long followed by five short letters, then a pair of Pañcamātras each ending in a short letter and finally, two long letters.' (*ma-ta-na-ya-ya-ya*); cf. H. 2.302; P. 7.21; the metre is called Candralekhā at Vjs. 5.39 and Citralekhā at Bh. 16.86.

- 45.1: I am unable to understand the meaning of the stanza clearly but it seems to be an attempt of a wanton woman to represent her mischievous deeds as though they were pious ones.
- 46: 'Five short and six long letters (in succession) followed by two Pañcamātras each having its short letter in the middle and a long letter at the end of all make (a Pāda of) Anāṅgalekha.' (*na-sa-ma-ma-ya-ya*) cf. H. 2.312.
- 46.1: 'We belong to the same class namely gold; so we are (both) equally great. Why then has this ear-ring got to her lotus-like soft cheeks? And look how I have been touched by her foot! The wretched girl has no discrimination: Thus indeed does the anklet cry out in grief to the people when it makes a gingling sound.'
- 47: 'That is the Śārdūlavikrīḍita where there are (in succession), a Ṣaṅmātra with all long letters, three Caturmātras the first and the third of which have their long letter at the end while the second one has it in the middle, two Pañcamātras both having their short letter at the end and lastly a Dvīmātra consisting of a single long letter.' (*ma-sa-ja-sa-ta-ta-ga*); cf. H. 2.321; P. 7.22; Kd. 4.88.
- 47.1: The stanza contains a description of the large heap of the white bones of the demon Dundubhi lying on the Malaya mountain which is darkish in colour. The poet fancies that the celestials always thought that it was a peak of the white mountain, i.e., Kailāsa, brought there for the sake of building the great dam across the ocean by some powerful Monkey, when Rāghava had been in those regions for killing the ten-headed demon Rāvaṇa.
- 47.2: The stanza attempts to give a reason why the young damsels do not become angry even when they have heard about the killing of the god of Love by the three-eyed god Śiva. It is given in the latter half, but is not very clear.
- 48: 'That is Puṣpadāman where there occur (in succession) five long and five short letters, and three Pañcamātras each of which has its short letter at the commencement.' (*ma-ta-na-sa-ra-ra-ga*); cf. H. 2.327. Read *muhastipaganā*; the ms. has dropped the letter *la*. Hemacandra mentions the Yati after the 5th and the 12th letter.
- 48.1: 'Kāma has resorted to young damsels, bringing with him the sweet notes of the cuckoo mixed with the humming (of the bees), the lovely Sinduvāra flowers, the blossoms of Punnāga and Aśoka, and lakes adorned with blooming lotuses and swans; that is why during separa-

tion from her there take place exhaustion, burning sensation, and want of appetite.' Not very clear.

- 49: 'It is Candrabimba, if after the 12th letter (in the Puṣpadāman) there occur two Pañcamātras, each of which has its short letter at its end, and a long letter.' (*ma-ta-na-sa-ta-ta-ga*); it is known as Vañcita to H. 2.328, where in the commentary even Vicita is mentioned as an alternative name. At Vr. 3.96.5 its name is given as Bimba. In both these places a Yati after the 5th and the 12th letter is mentioned. *sūra* is the sun, i.e., 12.
- 49.1: 'The Lady of the Sky, having put on a charming scarlet garment, namely, the slightly risen moonlight tinged with the twilight and studded with (the pearls of) planets and stars, has approached the refreshing Moon, leaving the sun who had grown old and shaky.'
- 50: 'Two groups of six letters, the first commencing with a short letter (the others being long) and the second ending with a long one (the others being all short), occur in the Rambhā and are then followed by two Pañcamātras each having its short letter in the middle, and a long letter (at the end of all).' (*ya-ma-na-sa-ra-ra-ga*); the metre is known as Meghavisphūrjitā to H. 2.323; Jd. 7.20; Jk. 2.227; Vr. 3.95. Virahānka at Vjs. 5.41 knows it as Candrakānta, Utpala as Suvṛttā (on *Bṛhatsamhitā* 103.7) and Piṅgala at P. 8.18 as Vismitā. In his commentary on H. 2.323 Hemacandra says that the metre is called Rambhā by Svayambhū, while Jayakīrti mentions both the names, Rambhā and Meghavisphūrjitā.
- 50.1: 'A Cakravāka bird being distressed by separation (from his mate) at the moon-lit night, does not get rest in the beds of lotuses wafting sweet fragrance, as his mind is stricken with grief. Thus separated from his beloved and crying piteously, he goes from one bank to the other, now diving, now rising up, in the waters (of the lake), where his own reflection had fallen.' He often mistakes his own reflection in the waters for his beloved and so dives to meet her; but being disappointed, he rises up again.
- 51: 'This same becomes Chāyā if the two Pañcamātras associated with the (same) two groups of six letters (as in Rambhā) have their short letter at their end and are followed by a long letter.' (*ya-ma-na-sa-ta-ta-ga*); cf. H. 2.325. Kedāra calls it Chāyā when we have a Bha Gaṇa instead of the first Ta Gaṇa, at Vr. 3.96.9.
- 51.1: 'The poet describes the influence of the Spring on even an old creeper

which is incapable of fruit-bearing and says how it amorously approaches the *Aśāḍha* tree which too is old. The words *kohaḷī* and *Aśāḍha* are double meaning as explained in the foot-note.

- 52: 'Here again, if after the same twelve letters (i.e., the two groups of six letters in *Rambhā* and *Chāyā*), there occur two *Caturmātras* each of which has its long letter in the middle, and a long letter (at the end), it is called *Makarandikā*.' (*ya-ma-na-sa-ja-ja-ga*); cf. *H.* 2.324; also *Vr.* 3.96.8.
- 52.1: An elephant is described here as fainting after remembering how he had sported with his mate in a lovely forest in the autumnal season, while she was with him.
- 53: 'There are in *Śobhā*, six (letters) having a short as their first (the others being long), followed by seven which have a long letter as their last (the others being short), then two *Pañcamātras* each having its short letter in the middle, and a long letter (at the end).' (*ya-ma-na-na-ta-ta-ga-ga*); cf. *H.* 2.338.
- 53.1: The stanza contains a vulgar description of love-making by a young maiden.
- 54: 'It is *Cītramālā* when there occur (in succession) four long letters, four *Pañcamātras*, the first having its short letter at the commencement, the second having all short letters and the last two having a short letter at their end, and two long letters (at the end). (*ma-ra-bha-na-ta-ta-ga-ga*); cf. *H.* 2.339. It is called *Suprabhā* at *Vjs.* 5.42, which name even *Hemacandra* mentions in his commentary.
- 54.1: 'Now hereafter, travellers will find it difficult to halt in this our village; because, just now, a young traveller sleeping at the temple of the goddess has begun to sing such a piteous song on remembering his beloved at the thunder of the clouds, that all the people in the village have their hearts moved to pity.' He is thus a source of sleeplessness and will no more be tolerated.
- 55: 'That is *Suvadana* in which there occur (in succession) two *Caturmātras* both containing all long letters, four *Pañcamātras*, the first and the third of which have their short letter at the commencement, the second has all short letters, while the last *Pañcamātra* has its long letter at its beginning, and finally a long letter.' (*ma-ra-bha-na-ya-bha-la-ga*); cf. *H.* 2.334; *P.* 7.23; *Kd.* 4.90. Also *Vjs.* 5.43.
- 55.1: 'Very few indeed are those that carry on their activities upto the end of their life in an unrestricted manner (whether they are appre-

ciated or not); the stream of the river Revā goes on constantly filling the ocean and the precincts of the Vindhya mountain even when the former, where it rests, is measureless and changeless showing the same amount of water though it is constantly filled.'

56: 'They call it Siddhi when there are nine Trimātras having in their midst a Caturmātra at the seventh place. Of the Trimātras, the first and the fourth contain all short letters; the second, the third and the sixth have their short letter at their beginning; the fifth has it at its end, while the last three (which come after the Caturmātra), have their long letter at their end.' (*na-ja-bha-ja-ja-ja-ra*); cf. H. 2.350; Jk. 2.239 knows it as Citralatā or Campakamālikā, while Hemacandra in his commentary, also calls it Rucirā.

56.1: The stanza contains a description of the autumnal nights.

57: 'In Sragdharā there are two Caturmātras both containing all long letters and five Pañcamātras of which all except the second have their short letter at the commencement, while the second has all short letters.' (*ma-ra-bha-na-ya-ya-ya*); cf. H. 2.345; P. 7.25; Kd. 4.92; Vjs. 5.45; Vr. 3.99.

57.1: This is a description of an elephant in rut going to a lake in summer for his bath.

57.2: The god of love is supposed to move in front of the young ladies, ready to carry out the orders of their glances. Compare Mammaṭa, Kāvyaṣprakāśa X. (under Anumāna Alankara).

58: 'If there are seven Caturmātras each with its long letter at the commencement, followed by a long letter at the end, it is called Madirā.' (*bha-bha-bha-bha-bha-bha-bha-ga*); cf. H. 2.355; it is called Latākusuma at Jk. 2.246 and Kd. 4.93 and Sangatā at Vjs., 3.34. Hemacandra mentions the name Latākusuma also in his commentary.

58.1: 'The swarm of the black bees darkened by the rut of the intoxicated elephants, impassioned, carried by the breezes from the south, looking dusky owing to the pollen of the Ketaka flowers and spreading their humming sound everywhere looks as if it were a volley of arrows discharged at the lovers by the God of Love.'

59: 'Where a Ṣaṇmātra with its (two) short letters in the middle and six Caturmātras of which the first, the third and the fifth have their long letter in the middle, while the other three have it at their end, occur (in succession), (it is Mardaka); indeed the Pādas of a Mardaka

are composed in this particular manner.' (*bha-ra-na-ra-na-ra-na-ga*); cf. H. 2.353; Vr. 3.100; P. 7.26. It is called *Viśuddhacarita* at Vjs. 5.46.

- 59.1: 'The fact that the ocean has entertained perpetual enmity with *Vaḍavānala*, that it has stayed for a long time happily with the *Mṛgalāñchana* (the moon) and has given poison to *Hara* and nectar to other gods, can give pleasure only to the impudent, low-born and untrained persons.' *lāñchana* means both spot and blot (on character). The narrow mind, fondness for low characters and partiality thus displayed by the ocean does not please good men.
- 60: 'If, on the other hand, the *Ṣaṇmātra* in the *Madraka* has a long letter at its end (the others being short), it is *Lalita*.' (*na-ja-bha-ja-bha-ja-bha-la-ga*); cf. H. 2.358; it is called *Aśvalalita* at P. 7.27 and also at Vr. 3.101; Jd. 7.26 and Jk. 2.248. *Hemacandra* in his commentary says that sometimes a *Ja Gaṇa* is substituted for the last *Bha Gaṇa* in this metre; but in that case Vjs. 5.47, calls it *Hayallāgati*.
- 60.1: Seeing the face smeared with sandal paste placed in the cup of her palms by a love-lorn lady and her blue eyes on the face, the swarm of bees did not rest on it and went elsewhere, knowing for certain that blue lotuses resting on a white one and that again on a red one is an impossibility.
- 61: 'If a *Maṇiguṇanikara* is placed at the end of a *Vidyunmālā*, it is called *Mattākriḍā*.' (*ma-ma-ta-na-na-na-na-la-ga*); cf. H. 2.359; P. 7.28; Kd. 4.96. For *Maṇiguṇanikara* see above 1.18. *Vidyunmālā* was defined in the lost portion of the manuscript.
- 61.1: The stanza contains a description of the spring season and its glory of blossoming trees and creepers.
- 62: 'Eight *Caturmātras* make (the *Pāda* of a) *Tanvī*; of the eight, the first, the fifth and the sixth have their long letter at the beginning, the second and the eighth contain all long letters, the third and the seventh have all short, while the fourth has its long letter at the end.' (*bha-ta-na-sa-bha-bha-na-ya*); cf. H. 2.365; P. 7.29; Vjs. 5.48.
- 62.1: It is a sort of *Anyokti* on a *Bāṇa* (arrow), which though it is associated with a *Guṇa* (merit; string) suffers many indignities, when it comes in contact with the bent bow (resembling a crooked person).
- 63: 'It is *Krauñcapadā* when a (*Pāda* of the) *Maṇiguṇanikara* is placed at the end of (a *Pāda* of the) *Rukmavati*.' For *Maṇiguṇanikara* and *Rukmavati* see above 1.18 and P. 6.15 below (*bha-ma-sa-bha-na-na-na-ga*); cf. H. 2.372; P. 7.30; Kd. 4.99; Vjs. 5.49.

- 63.1 : This also is the description of the spring and its lovely cool breezes.
- 64 : 'That is Apavāha when it is made with the first three and the last three long letters, with all the intervening Caturmātras containing short letters.' The intervening Caturmātras are five so that the short letters are twenty. (*ma-na-na-na-na-na-na-sa-ga-ga*); see H. 2.377; P. 7.32; Kd. 4.102.
- 64.1 : This is a description of a peak of the Malaya mountain in the spring season.
- 65 : 'Eight long letters, ten short ones, a Pañcamātra with its short letter in the middle, a Caturmātra and a Trimātra, both having their long letter at the end, (coming in succession) make a Bhujāṅgavijṛmbhita.' (*ma-ma-ta-na-na-na-ra-sa-la-ga*); cf. H. 2.376; P. 7.31; Kd. 4.101.
- 65.1 : Again we have a description of the spring with all its glory and how it affects the lovers in separation.
- 66 : 'In Pipīdikā there are four more short letters (in the middle, than those in the Bhujāṅgavijṛmbhita); in Karabha there are nine more; in Paṇava fourteen more and in Mālāvṛtta five more than the last.' Thus we have 14 short letters at the centre in the Pipīdikā, 19 in Karabha, 24 in Paṇava and 29 in the Mālāvṛtta. Otherwise the metres are identical with the Bhujāṅgavijṛmbhita. See H. 2.385; the metres are not mentioned by any one else.
- 66.1 and 4 : Both the illustrations contain the description of the approaching winter (Hemanta) and a consequent request by the beloved to her lover to postpone his journey to distant countries.
- 66.2 : Svayambhū's illustration is defective as regards the number of short letters occurring in a Pāda; in the first we have 23 in place of 19 and this has led the author of the footnote on p. 28 to remark *asyām* i.e., *pipīdikāyām*, *nava-laghu-vṛddhu*, thus making the number of short letters in Karabha $10 + 4 + 9 = 23$. But as a matter of fact we have only 19 short letters in the 3rd and the 4th lines while in the 2nd line there are only 16 instead of the required 19. Perhaps read *thana-juam* in the first line and removing the word *kaḍhiṇa* from it, put it before *kanira* in the second.
- 66.3 : In the second line the letter *la* from *saalabhuṇa-ala* is dropped in the ms. So also the letter *ha* in *kahalaala* in the third line has to be restored; the footnote on *kalaala* which explains the word as *kaṭāha* shows that the mistake is of the scribe of our ms. The stanza is a

hyperbolic description of the spread of the fame of the poet's patron throughout the length and breadth of the universe.

- 67 : 'Any other metre which contains more than 26 letters in a Pāda is called Daṇḍaka, leaving aside the Pipīdikā and the others (mentioned above)'.
- 68 : The stanza describes the Patākā Prastāra of the Varṇa Vṛttas, for which see *Vṛttajāṭisamuccaya*, Introduction, para 9 (p. xi).
- 69 : Here we are taught how to get the total number of the permutations or the different kinds of structure of a given metre. Thus a metre of the Ukta class has 2; that of the Atiukta has 4. In this manner, the Bhedas of each succeeding class of metre are to be got by doubling the Bhedas of the metre of the earlier class. See *Vṛttajāṭisamuccaya*, Introduction, para 17 (p. xix).
- 70 : The stanza gives the total number of the Bhedas of all the classes from Ukta to Utkṛti.
- 71 : This is the well known stanza which tells us that in Sanskrit metres only, Jayadeva and Piṅgala prescribe a Yati; the others do not admit of a compulsory Yati in the middle of a line.
- 72 : 'A pair of Trimātras both containing all short letters and a number of Pañcamātras each having a short letter in its middle, make a Daṇḍaka; Candavṛṣṭi is done with seven of them; and by adding one more each time we respectively get Arṇa, Arṇava, Vyāla, Jimūta, Līlākara, Uddāma and Śaṅkha.'
- 721 : The stanza describes the beginning of a battle. 72. 2, 3 and 4 are respectively descriptions of the Autumn, the Summer and the Spring, of course, in relation to the lovers. 72.5 is again the description of the advent of the rains and its effects on a traveller. 72.6 describes the condition of a love-lorn girl and 72.8 is in praise of God Śiva; this and 72.7, which seems to give a picture of a commonplace duel between two travellers trying to occupy the same place in a public Dharma-śālā, are ascribed to one Aṅgapati, who is clearly a non-Jain as seen from v. 8.
- 73 : These eight are called mere Daṇḍakas; but those that now follow are called Mālādaṇḍakas. The peculiarity of the Mālādaṇḍakas seems to be that the Caturmātras or the Pañcamātras or even the Trimātras which are employed after the initial short letters, which are not necessarily six in number, is unlimited. The Gaṇas are, of course, all of the same kind.

- 74 : 'That Daṇḍaka is called Caṇḍapāla where after an odd number of short letters any number of Pañcamātras each of which has its short letter in the middle, is employed at will.' Here in the defining stanza we have 11 such Pañcamātras coming after 5 short letters.
74. 1, 2 : In the first illustration which describes the celebration of some festival, there are only 8 Pañcamātras of the abovementioned type, while in the second, where we have a description of a harem, there are only 10. In both the initial short letters are five.
- 75 : 'That Daṇḍaka is called Siṃhavikrānta where after the initial five short letters any number of Pañcamātras each of which has a short letter at its commencement, are employed at will.' Here both in the definition and the illustration there are 9 such Pañcamātras. This Daṇḍaka should be compared with Siṃhakriḍa in v. 83 below; both have the common prefix *siṃha* which corresponds with the Pañcamātras that are common to them. In the Siṃhakriḍa the initial short letters are absent; otherwise the two are identical.
- 75.1 : Srikr̥ṣṇa was enjoying some sport with the Gopīs in which he had to be taken blind-folded with a heap of dust in his hands for dropping it at a particular place. Rādhā has her turn to take him so and when at the end of the sport she allows him to open his eyes, they enjoy their fun.
- 76 : 'That Dandaka is called Meghamālā when after two Ṣaṇmātras, of which the first contains all short and the second all long letters, any number of Pañcamātras each of which has its short letter at the beginning are employed at will.' In the definition there are eight such Pañcamātras, while in the illustration (in which a black bee is said to be feeling uneasy in the absence of the Mālatī flower and not being able to enjoy the juice of the other flowers in the spring), there are only seven.
- 77 : 'That Daṇḍaka is called Caṇḍavega where after a Ṣaṇmātra which contains all short letters any number of Pañcamātras each of which has its short letter at the beginning are employed at will.' In the definition there are ten, but in the illustration only nine such Pañcamātras. The meaning of the verse is not very clear.
- 78 : 'That Daṇḍaka is Mattamātaṅgalīlākara where all Pañcamātras each of which has its short letter in the middle, are employed at will.' Here there are no initial short letters at all. Both the definition and the illustration contain nine such Pañcamātras each.

- 78.1 : Lord Śiva residing on the cremation ground is praised here as dancing in the appropriate surroundings.
- 79 : 'That Daṇḍaka is called Anaṅgaśekhara where short and long letters follow each other in succession any number of times at will.' In the definition as in the illustration we have fourteen pairs of this type. The illustration contains a Rūpaka in which the face of his beloved is fancied by the lover to be a lotus.
- 80 : 'That (Daṇḍaka) is called Aśokapuṣpamañjari where all Trimātras each having its short letter at the end, are employed at will.' Both the definition and the illustration contain fourteen such Trimātras. In the illustration an army of the enemy which is imagined to be a deep river infested with sharks and crocodiles, is said by a girl to be crossed by her lover with only a sword in hand.
- 81 : 'That (Daṇḍaka) is called Kusumāstaraja where all Caturmātras each having its long letter at the end are employed (at will).' Here as in the last two cases, there are no initial short letters. But there is an essential difference between this and the next Daṇḍaka on the one hand and all the rest on the other and it is that of the Tāla in which they are to be sung. For the Tāla for the Daṇḍakas which contain Pañcamātras is one of five Mātrās (or ten); but that for those which contain Caturmātras must be of four or eight Mātrās only. Here both in the definition and the illustration there are nine Caturmātras only. The illustration describes the Autumnal season with all its grandeur.
- 82 : 'That (Daṇḍaka) they call Bhujāṅgavilāsa which has all Caturmātras only, each of which has its long letter at the beginning, and a pair of long letters at the end of all.'
- 82.1 : 'Meritorious indeed is that man who enjoys sleep as much as he likes in a lovely palace full of fragrance of the burning incense, on a bed covered with a charming bed-sheet, in the company of a bride who is deeply in love with him.'
- 83 : 'That Daṇḍaka is called Śirṅhakriṣa where any number of Pañcamātras each of which begins with a short letter are employed at will.' See above v. 75 and note. In the definition we have nine such Pañcamātras; but in the illustration, we have eight in the first two lines and ten in the last two. The illustration contains a high-flowing praise of Jina with adjectives which deny all short-comings and defects.
- 84 : 'That Daṇḍaka is called Kāmabāṇa where all Pañcamātras each of which has its short letter at the end, are employed (at will), except

the last one (which has to be *Ṣaṣmātra* with all long letters owing to the rule that the letter at the end of a *Pāda* must be metrically considered as a long one even when it is short).'

II. ARDHASAMAM

In this small chapter, *Svayambhū* defines what are known as the *Ardhasama Varna Vṛttas* in Sanskrit prosody. For a discussion of their nature and origin see *Jayadāman*, Introduction para 16; for the different metres of this type see also the same pp. 149-156. As in the case of the other *Varna Vṛttas* here too, *Svayambhū* forms his definitions with the help of the *Mātrā Gaṇas* only.

- 1: 'In the odd *Pādas*, there are three *Caturmātras*, each with a long letter at the end, and a long letter in *Vegavati*; there is a *Dodhaka* in the second and the fourth *Pādas*.' For *Dodhaka* see *SbPb*. 6.18 (*sa-sa-sa-ga; bha-bha-bha-ga-ga*); see *H*. 3.4; *P*. 5.34; *Kd*. 4.111.
- 1.1: 'Having seen in a clear lake a lotus enjoyed by the hovering black bees, the traveller remembered the face of his beloved on which the black tresses were playing.'
- 2: 'If in that same metre (i.e., *Vegavati*) a *Trimātra* with a long letter at its end is substituted (for the two long letters) as the fourth, it becomes *Upacitraka*.' (*sa-sa-sa-la-ga; bha-bha-bha-ga-ga*) see *H*. 3.3; *P*. 5.32; *Kd*. 4.110.
- 2.1: 'Oh dear-eyed beloved with your lower lip resembling a ripe banian fruit, see how a pair of black bees is hovering over a lotus which is free from dirt and has straight stalk and looks like the tremulous eyes on your face.'
- 3: 'If the first *Caturmātra* in the even *Pādas* of a *Dodhaka* were to consist of all short letters, it (i.e., the *Dodhaka* itself) is called *Calamadhya*.' (*bha-bha-bha-ga-ga; na-ja-ya*); the metre is called *Drutamadhya* by *Hemacandra* and others. Cf. *H*. 3.5; *P*. 5.33; *Kd*. 4.115.
- 3.1: 'Look, oh beloved, how the (black) foot-mark of the deer appears particularly lovely on the white orb of the moon, like the single black nipple on your breast smeared with sandal paste.'
- 4: 'If it is an *Upacitraka* in the odd *Pādas* and a *Drutavilambita* in the other two, the poets have regarded it as *Harīṇapada* which has these characteristics.' (*sa-sa-sa-la-ga; na-bha-bha-ra*); The metre is called *Harīṇapluta* by *Hemacandra* and perhaps our *harīṇappaam* is to be rendered as *Harīṇaplutam*; cf. *H*. 3.2; *P*. 5.39.

- 4.1: 'A black bee, when it attempted to settle on another which was rendered white owing to the pollen of a fresh Ketaka flower and was resting in another flower, was laughed at and reprimanded (by its humming) as it were (saying) : Do not, oh fool, make a mistake in respect of a bee itself.' The black bee rendered white by the pollen was mistaken for a white flower, and hence the poetic fancy.
- 5: 'That metre is called Ketumatī by the poets, whose Pādas contain three Caturmātras, of which the first and the third have their long letter at their end, while the second has it in the middle, and a long letter (in succession) and where the even Pādas have an additional long letter at their commencement.' (*sa-ja-sa-ga; bha-ra-na-ga-ga*); cf. H. 3.7; P. 5.36; Kd. 4.112.
- 5.1: 'Those fortunate people (alone), whose form imitates that of the god of love and whom you see with your restless and black bright glances, really live in this world of the living creatures.'
- 6: 'That is called Akhyāniki among the Upajātis, where there is Indra-vajrā in the first and the third, and Upendravajrā in the second and the fourth Pādas.' (*ta-ta-ja-ga-ga; ja-ta-ja-ga-ga*); cf. H. 3.8; P. 5.37; Vr. 4.6.
- 6.1: 'More welcome it is if a forest infested with tigers is to be entered, or if the poison of a venomous cobra is to be taken, or if a disease, a torturous death or a battle is to be suffered, but not a residence in the midst of villains.'
- 7: 'That is called Akhyāniki itself (but) preceded by the word 'viparīta', when the opposite takes place.' (*ja-ta-ja-ga-ga; ta-ta-ja-ga-ga*); cf. H. 3.9; P. 5.38; Vr. 4.7.
- 7.1: 'The white breasts smeared with sandal, endowed with the black nipples and resounding with the humming of the bees blinded with the sweet fragrance, of the young girl appear as if they are the conches which are being blown on the occasion of the entrance of King Cupid.'
- 8: 'That is Aparavaktra where there are (in the odd Pādas), four Tri-mātras, the first two containing all short letters and the other two having their short at their end, and a long letter (in succession); in the even ones there are two Caturmātras (in place of the two Tri-mātras), the first having all short and the second having a short letter at its commencement, and then the same (as in the odd Pādas).' (*na-na-ra-la-ga; na-ja-ja-ra*); cf. H. 3.15; P. 5.40; Kd. 4.117.

- 8.1: 'Do not remember now, how lotus stalks and water were put by you in the mouth of your beloved mate at the lake; say what person is happy at all times, oh good elephant.'
- 9: 'It is Puṣpītāgrā when only a single long letter is added at the end of each of the Pādas of the Aparavaktra.' (*na-na-ra-ya; na-ja-ja-ra-ga*); cf. H. 3.16; P. 5.41; Kd. 4.116.
- 9.1: 'A Palāca tree growing on the bank of the river and having a branch of it bending down (upto the water-level), has a single leaf (of this branch) moving forward and backward owing to the breeze; it appears that he is offering funeral water as it were to the (other) trees whose lives had departed in the recent wild fire (thus to his deceased relatives).' This is a beautiful poetical fancy ascribed to Kālidāsa by Svayambhū, but actually found in Bhāsa's *Pañcarātra* I. 17, of course, in its Sanskrit garb.
- 10: (Puṣpītāgrā itself) is called Bhadravirāṭikā, if in its Pādas the first and the third short letters are combined with their successors (so as to form a long letter each).' This means that if there are two long letters (in place of the four short ones) at the commencement of the Pādas of the Puṣpītāgrā, it is called Bhadravirāṭikā. (*ta-ja-ra-ga; ma-sa-ja-ga-ga*); cf. H. 3.6; P. 5.35; Vr. 4.4.
- 10.1: 'May that Rudra, who bears with a smile the (left) half of Gaurī's body which has closed its eyes (through jealousy at the sight of Gaṅgā) and has its lower lip throbbing, when he bends down for offering the Sandhya worship, bring you auspiciousness.' The idea is somewhat like this: Śiva is Ardhanārī-ṇaṭeśvara, having his left side occupied by Gaurī's left half. At the time of Sandhyā worship Śiva bends down the right side of his head, so as to bring Gaṅgā in his matter hair just in front of Gaurī's eyes. This evokes a feeling of jealousy in her mind which causes her to close her eyes and her lips begin to throb through anger and jealousy.
- 11: 'Five Trimātras, each having its short letter at the end, and two long letters at the end (in all the Pādas), but with an added (at the beginning) short letter in the even Pādas, make a Yavamatī.' (*ra-ja-ra-ja; ja-ra-ja-ra-ga*); cf. H. 3.10; P. 5.42; Kd. 4.113.
- 11.1: 'Can the lives of those warriors be said to have departed, when being urged on by the feet of infuriated elephants, they are abandoned by their souls through fear of the mud of infamy and freed from

their debts by the pleasure of their masters?' They really live because they have done their duty as true warriors.

- 12: 'When Yavamati has its (even and odd) Pādas interchanged, it is called Śaṭpadāvalī by the poets.' (*ja-ra-ja-ra-ga; ra-ja-ra-ja*); cf. *H.* 3.11; Piṅgala and others do not mention this metre.
- 12.1: 'You look charming with the lotuses of your feet, oh lovely girl, which have the filaments of ruby-like nails and pretty petals of well shaped fingers, as if you were a goddess on earth honoured by mortals.'
- 13: 'If it is a Gīti in the first and the third Pāda and a Skandhaka in the second and the fourth, but when all the letters in each Pāda are short, except the last one (which is long), it is called Śikhā; in the opposite case, it is called Khañjā.' Thus according to Svayambhū, both Śikhā and Khañjā have four Pādas each, and are Ardhasama Catuṣpadis. In the former, the odd Pādas have 30 Mātrās and the even ones have 32; while in the latter the opposite is the case. Of the 30 and 32 Mātrās, the last 2 are always represented by a long letter. See *P.* 5.43-44 for the metres. Also cf. *H.* 3.28-29.
- 13.1-4: The first is a description of the Autumn, the second and the third are of the advance rains, and the fourth of the fresh Spring, all in their relation to separated lovers.

III. VIṢAMAM

The proper title of this chapter should be Viṣamam, though in the concluding stanza this is not mentioned. The word *Prākṛtasāraḥ* there refers to all the three, or rather all the earlier chapters, (including those of the *Pūrvabhāga*), which treat of Prākṛit, as against *Apabhraṃśa*, metres. Thus according to Svayambhū, not merely the Mātrā Vṛttas like the *Gāthā* and the *Skandhaka*, or the mixed Mātrā and *Varṇa Vṛttas* like the *Vaitāliya* and the *Mātrāsamaka*, but also all the *Varṇa Vṛttas* of the 26 classes together with the *Daṇḍakas*, are Prākṛit metres; he has accordingly defined them all in terms of the Mātrā *Gaṇas* which he has explained at *SbPb.* 1.2. The Viṣama Vṛttas are generally classified under four heads: 1. the *Udgaṭā* group; 2. the *Pracupita* (or *Upasthitapracupita*) group; 3. the *Vaktra* group and 4. the *Padacaturūrdhva* group. See *Jaya-dāman*, introduction, paras 12-15 (pp. 21-23).

- 1: 'Six Caturmatras, of which the first, the third and the fifth have their long letter at the end, the second and the sixth have it in the middle

while the fourth has all long letters in it, then a long letter, two *Ṣaṅmātras* of which the first has its long letter at the beginning while the second has it in the third place, and again a long letter (in succession), followed by a (*Pāda* of) *Nandinī* at the end of all make an *Udgaṭā*.’ (*sa-ja-sa-la; na-sa-ja-ga; bha-na-ja-la-ga; sa-ja-sa-ja-ga*); cf. *H.* 3.45; *Jd.* 5.21; *Vr.* 5.6; *Kd.* 4.129. It should be noted that *Svayambhū* does not here define merely a *Pāda* of the metre, but all the four *Pādas* of it since no two *Padas* are similar and equal; but what is very striking is that he does not indicate where the first two *Pādas* ought to end. The constitution of the first three *Pādas* is given in continuation, and not separately. Thus, for instance, the fourth *Caturmātra* is spread over the first and the second *Pādas*, though the third *Pāda* is shown separately with two *Ṣaṅmātras* and a long letter. This may lead us to believe that according to him the first and the second (and perhaps the third) *Pādas* of *Udgaṭā* are to be recited without a pause, i.e., without the *Pādānta Yati*. That *Svayambhū* understands a division into four *Pādas* of the *Udgaṭā* is, however, quite clear, since he mentions its third *Pāda* in the definitions of the next two metres. *Piṅgala* at *P.* 5.25 uses the word *ekataḥ* in its definition, which according to *Halāyudha*, prescribes that the first and the second *Pādas* are to be recited without pause (*prathamam pādānta dvitīyena saha avilambena paṭhet ityārthaḥ*). *Jayadeva* at *Jd.* 5.21 uses the words *tarasā uditā*, which according to a commentator of *Vṛttaratnākara* (on the words *ekataḥ paṭhet* at *Vr.* 5.6) who quotes him, mean that the two halves of the metre should be recited without any pause (*virāmam antareṇa ardhadvayam ekikṛtya paṭhet ityārthaḥ*); see *P.* 5.26 (f. n. on p. 87). But *Jayadeva*’s commentator *Harṣaṭa* thinks that the words are employed for mere padding required for filling up the gaps in the definition which is composed in the same metre as is sought to be defined.

“इदं सल्लभ्यं रचितं सल्लक्षणं बन्धु तस्मात्तरसादिकान् ध्वनीन् ।

प्रपूर्णे कर्तुमतोन्मदस्ति नः प्रयोजनं किञ्चिदपि स्फुटं यतः ॥ *Jd.* p. 22.

It is, however, significant that *Memacandra*, *Jayakīrti* and the author of the *Kavidarpaṇa* are all silent on this particular point. The last *Pāda* of the *Udgaṭā* is the same as that of the *Nandinī*, for which see above 1.2.

- 1.1: ‘I bow to Śiva, the Highest and ancient Being, the Lord of the creation, possessed of stainless lustre, the matchless supreme Ruler

devoid of (human) frame, and free from all shortcomings of a Paśu, i.e., a creature.'

- 2: 'If in the third Pāda of the Udgatā the third (short) letter is joined with its (similar) successor (into a long letter), and if the rest is as in the Udgatā, they call it Saurabhaka.' By substituting a long for the two short letters in the 3rd and the 4th places in the third Pāda of the Udgatā, we turn it into a Saurabhaka. (3rd : *ra-na-bha-ga*); see H. 3.46; Jd. 5.22, Vr. 5.7; Kd. 4.129 com.
- 2.1: 'You look more charming with your face, oh lovely one, which resembles the full moon's orb and which is as it were a delicate lotus endowed with sweet taste and fragrance.'
- 3: 'If at the commencement of the third Pāda of the Udgatā, six short letters in succession are employed, know that to be the characteristic of Lalitā, adopted by all clever men.' (3rd : *na-na-sa-sa*); cf. H. 3.47; Jd. 5.23; Vr. 5.8; Kd. 4.129 com. Kavidarpaṇa does not define these two varieties of the Udgatā; but they are mentioned by its commentator.
- 3.1: 'The Lord of the elephants is entering the lotus-lake which is darkened by the swarms of bees, hovering around for the thick honey in the lotuses.'
- 4: 'A Ṣaṇmātra with all long letters, (six) Caturmātras of which the first and the fifth have their long letter at the end, the second has it in the middle, the third at the beginning, the fourth at both the places, while the sixth has all short letters in it, a pair of Pañcamātras, the first with its short letter in the middle and second at the beginning; eight short letters, a long one, ten short letters, a long one, two short and then two long letters (coming in succession), are regarded as Pracupita by all poets.' Even here the constitution of all the four Pādas is defined in *continuation* and not separately for the different Pādas. Thus out of the six Caturmātras, four go to make up the first Pāda, while the other two Caturmātras and the Pañcamātras make the second Pāda; the eight Laghus and one Guru form the third and ten Laghus and all the rest constitute the fourth Pāda. The metre is generally known as Upasthita-Pracupita. (*ma-sa-ja-bha-ga-ga*; *sa-na-ja-ra-ga*; *na-na-sa*; *na-na-na-ja-ya*); cf. H. 3.48; P. 5.28; Vr. 5.9; Kd. 4.130.
- 4.1: 'The dense mass of nightly darkness, which is brought on by the rainy nights, which is impregnable in its form, which has all its beauty caused by the heaps of clouds and looks like a curtain, gives great satisfaction to the heart of the wanton woman.'

- 5: 'This itself they call (by the same name) preceded by (the word *upasthita*; but (they call it) *Vardhamāna*, when the third *Pāda* is doubled.' (3rd : *na-na-sa-na-na-sa*); cf. *H.* 3.49; *P.* 5.29; *Vr.* 5.10; *Kd.* 4.130.
- 5.1: 'Whence can one get the sporting love of a household wife, which is pure, of a gentle nature, with a mind wholly devoted, unassuming (*nibhrtam*), as clever as that of a charming temptress, greater than the nectar, (and) full of sweet but subdued talk?'
- 6: 'If there are (three) *Caturmātras*, of which the first contains two long letters, the second and the third have it in their middle and at the end respectively, and a long letter (in succession) in the third *Pāda* and the rest as in the *Pracupita* in its entirety, that is called *Śuddhavarīṭikā*; the same is called *Avṛṣabha* when there is a *Yati* after the first *Gana* (in the third line).' (3rd : *ta-ja-ra*); see *H.* 3.50; *P.* 5.30; *Kd.* 4.130 com. *Śuddhavarīṭikā* and *Avṛṣabha* are identical metres, with the only difference about the *Yati* in the 3rd *Pāda*. In the former it is indiscriminate, while in the latter it is after the first *Gana*, i.e., after the *Tagana*. *Pingala* and *Hemacandra* ignore this distinction and call the metre *Śuddhavarīṭ Rṣabha*; but *Jayadeva* (*Jd.* 5.26) and *Jayakīrti* (*Jk.* 4.39) seem to be hinting at it. *Jayadeva's* commentator *Harṣaṭa*, however, thinks that the words *prathame ca viratiḥ* in *Jayadeva's* definition mean that here in this metre, the longer pause which generally occurs at the end of the first hemistich, must occur here at the end of the first *Pāda* and not at the end of the second! According to him the name of the metre is *Śuddhavarīṭ Rṣabha*, and this is supported by *H* and *P*. *Svayambhū's* words show clearly that he understands the two as different metres; yet from his illustration in v. 6.2 it seems that the word *gaṇa* refers to an *akṣaragaṇa* (i.e., *tagana*) and not a *Mātrāgaṇa*. This must be admitted as an exceptional case, if that is so.
- 6.1: 'For whose sake do you reflect and heave deep sighs, having placed your cheeks resembling the orb of the moon on your hands (i.e., palms) and, shedding a stream of tears at the memory of his virtues, oh (lovely girl) of full bosom and slender waist; do speak it out.'
- 6.2: 'The deer feels grieved when the moon together with whom he (i.e., the deer) had been brought up, feels grieved; and in his happiness he feels happy; but in the case of the moon this is not so, at least not to that extent. Can a crooked person avoid his inborn nature?' It is not clear why the poet says that the moon is indifferent to the joys and sorrows of the deer.

Here we have an example of the Āvṛṣabha since there is a pause after the first Gaṇa in the third Pāda, i.e., after the word *caṇḍassa*. This, however, is strange; for the Gaṇas in the third Pāda are two Caturmātras and a Guru. But the *virati* is not after this Gaṇa, i.e., the first Caturmātra; it is after the Akṣara Gaṇa, namely, the Ta Gaṇa, which thus seems to have been intended by our author. If this is correct, it is clear that before Svayambhū this particular metre was defined in the terms of the Akṣara Gaṇas and he merely reproduces what he knew by convention, forgetting for the time being that he has otherwise almost completely ignored the Akṣara Gaṇas, so well known to the followers of Piṅgala.

- 7: 'There are four Amśas in a Pāda; each consisting of two letters only; (but) there shall never be the amśa with all short letters after the first letter (in any Pāda). That is the definition of a Śloka.' *lahuam* i.e., *amśam* Śloka is a comprehensive and very general term which may include all the varieties of the Vaktra as defined below in vv. 8-11 and also the metres of the Anuṣṭubh class defined in the first chapter (i.e., Uktādividhi), except those that contain a *bha* or a *na* Gaṇa at the beginning of their Padas. No other author, so far as I know, defines a Śloka; they all define Vaktra which has further restrictions in respect of letters 5 to 7 in a Pāda. Nanditādhyā's definition of a Śloka at N. 91 is, on the other hand, entirely different. It only speaks of the 5th short and 6th long in all the Pādas and 7th short only in the 2nd and the 4th Pādas.
- 7.1: 'Who has created your face which is as beautiful as the orb of the moon and as delicate as a lotus, for giving pleasure to all the people?'
- 8: 'It is called Vaktra when the fifth letter is short and is followed by three long letters in succession; but it is Suvaktra, when (both the 5th) and the 7th are short. When this is so (i.e., both the 5th and the 7th are short) only in the even Pādas, it is called Pathyā; in the opposite case it is (called) Pathyā-Vaktra.' Thus in Pathyā we have the 5th short followed by three long in the odd Pādas and the 5th and the 7th short in the even ones, while in the Pathyāvaktra we have the 5th and the 7th short in the odd Pādas and the 5th short followed by three long letters in the even Pādas. Svayambhū's Pathyā and Pathyāvaktra are respectively called Pathyā-Vaktra and Vīparīta-Pathyā by Hemacandra and others; cf. H. 3.34; Jd. 5.7; P. 5.15; Vr. 2.23; Kd. 4.119.
- 8.1: 'Kṛṣṇa and Arjuna, the leaders of the whole battle, attacked Karṇa;

- (but) both of them were halted by him. Here there took place a measure (for measure).'
- 8.2: "This (i.e., collirium) indeed is the body of the god of love itself reduced to black suit; that is why young ladies put collirium in their eyes.' Thus Kāma himself becomes stationed in the eyes of these girls; that is why their eyes are so bewitching.
- 8.3: 'While the moon goes on decreasing, it seems, for removing the black spot on his body, the spot remains the same as before; who can avoid (the results of) his former deeds?'
- 8.4: 'The moon has attained to the lovely beauty of your face on the Purṇamāsī night, after performing the Cāndrāyaṇa (Prāyaścitta), but the black spot on its body has become only more prominent than before.' In the Cāndrāyaṇa Prāyaścitta one has to decrease the morsels of food corresponding to the decreasing phases of the moon in the dark half of the month and to increase them correspondingly in the bright half.
- 9: 'That Vaktra itself becomes Capalā, when there are three short letters in succession after the 4th (in each Pāda); and that metre becomes particularly charming in a Capalā Pathyā.' Svayambhū seems to mean that the metre becomes more charming when it combines the characteristics of both Capalā and Pathyā, i.e., when its odd Pādas have three short letters after the 4th letter, while its even Pādas have the 5th and the 7th letters short. His illustration supports this. See H. 3.36; Jd. 5.8; P. 5.16; Vr. 2.24; Kd. 4.120.
- 9.1: 'The sandal-paste, moon-light, camphor and the breezes from the Malaya mountain give pleasure to the mind only so long as the beloved person is by one's side.'
- 10: 'In the opinion of Saitava Vipulā is of four kinds only; in that of Piṅgala it is of eight kinds. Who shall be able to give the (full) definition of all its kinds?' They are too many to attempt that, says Svayambhū. Our text seems to be defective, as it does not give a definition in general of Vipulā, before mentioning its divisions. Probably a stanza is dropped by the scribe of our ms. See H. 3.37-39; Jd. 5.10-15; P. 5.17-19; Vr. 2.26-30; Kd. 4.120-121, for Vipulā and its varieties; see also note on Kd. 4.121.
- 11: 'When there are eight Akṣaras in the first Pāda, twelve in the second, sixteen in the third and twenty in the fourth, it is called Padacatur-ūrdhva' See H. 3.40; P. 5.20; Kd. 4.128.

- 11.1: 'Fruitful indeed is the life, wherever he may live, of him whose wife possessing a face resembling the full moon, a pair of restless eyes looking like two blooming blue lotuses and a well developed bosom, is always obedient to his will.'
- 12: 'When (in this Padacaturūrdhva) all letters are short except the first two, it is called Pathyāpīḍa. But when two letters are long at the end (of the Pādas) only, it is called Āpīḍa.' The footnote No. 6 on p. 49 translates *pacchāvīḍu* by Pathyāpīḍaḥ and this may be correct; but Hemacandra calls it Pratyāpīḍa. See H. 3.41-43; P. 5.22; Kd. 4.124 com. Jayakīrti at Jk. 4.16-17 calls the Pratyāpīḍa and Āpīḍa by the names Anupadaruci and Padaruci respectively.
- 12.1: 'Now you have (really) caused pain to my limbs, though seemingly it is deep sexual pleasure, oh youth, who have attracted all activities of the minds of young girls, who are possessed of matchless qualities and who have displayed various kinds of lovely mutterings.' The speaker means that her lover is too precious to be exclusively possessed by her. So there is the fear of losing him.
- 12.2: 'Oh friend, how charming does my lover look, being the very essence of sexual pleasure, giving delight to the entire world of living creatures, affording deep love to the hearts of different girls, and appearing amiable (to every one) owing to hundreds of different virtues which are quite evident.'
- 13: 'When the first Pāda of this metre is exchanged for the second it is called Mañjarī; when for the third, it is Lavalī and when for the last it is called Amṛtadhārā.' The reading *palhaṭṭai* of the Palm-leaf ms. is better; see p. 128 below for the variants. See H. 3.44; Jd. 5.18-20; Vr. 5.3-5; Kd. 4.128 com. In all these places, however, the metre is called Kalikā instead of our Mañjarī when there is an exchange between the first and the second Pādas. The other two names are the same. P. 5.24 agrees with Sb.
- 13.1: 'Look how on the breast of the housewife, which is yellowish white like the flower of the Phalīnī plant, the nail-marks made by her lover have assumed the beauty of a fresh foliage placed on the mouth of a golden pitcher.'
- 13.2: 'Say whom shall the swarm of black bees not please, when it is smeared with the pollen of flowers, and has given great joy to the minds of men by its humming, while it is greedily running after the fragrance of white lotuses?'

- 13.3: 'Look how the unusual dalliance of youthful girls somehow tempts even an ascetic, when their girdles of gold are glingling and their ample bosoms are throbbing gaily!'
- 14: Here ends the essence of Prākṛit (metres) in the Svayambhū-chandas, which has the five Aṁśas as its essence, which contains ample matter and which is perfectly clear owing to its having the definitions and the defined metres together.'

IV. UTSAHADINI

- 1: 'Thus far both the definition and the illustration of the essence of the Prākṛit metres have been given by me; now listen while the same is being told with reference to (those in the) Apabhraṁśa language.'
- 2: 'Just as the nasalised *i* and *hi* are (pronounced) short at the end of a word (when necessary), so also according to the requirements of the metre, (nasalised) *u*, *hu* and *ha* should be similarly treated.'
- 2.1-2: Both the lines seem to be quoted from some Apabhraṁśa poem on the Rāmāyaṇa topic. They are evidently the lines of the Dohā metre; so that *tu* in *tumha* in 2.1 and *ko* in 2.2 are to be pronounced as short, in addition to *um* and *hum* for which they are quoted.
- 2.3: These two lines which illustrate the short *ham*, are a part of a Ghattā describing the greatness of the Jinas.
- 3: 'Just as both the simple *e* and *o* are treated as short when they stand at the end of a word, so also they are, whether at the beginning, or in the middle or at the end of a word, even when joined with a consonant.'
- 3.1: The stanza is in the Dohā metre; simple *e* in *puttie* and also *e* combined with consonants in *je*, *ke*, *te* and *sire* are short. Similarly, simple *o* in *dhendhanao* and *o* combined with consonants in *jo*, *so*, *ko* and *taho* are all to be pronounced short.

'Oh daughter, enjoy a kingdom with them, whosoever give money to you; (but) if there be any person who is empty-handed, may Indra's Bolt fall on him, even if he were charming.' This is a piece of advice given by a prostitute to her daughter.

- 4: 'There occur six Caturmātras, of which the third and the fifth have their long letter in the middle or, have a short letter on each side (i.e., have a Madhyaguru or a Sarvalaghu at that place); the poets prescribe this to be the characteristic of the Utsāha.' Svayambhū

starts with the Utsāha and Hemacandra has very likely followed him. Kavidarpaṇa has a different arrangement, for which see *Kavidarpaṇa*, Introduction para 5.

- 4.1 : The stanza describes the behaviour of those warriors who do their best in fighting, remembering the favours of their master.
- 5 : 'Fourteen (Mātrās) in the first and the third Pādas, and twelve in the second and the fourth; such indeed is the characteristic of a Dvipathaka or Dohā in the Apabhraṃśa Śāstra.' The Śāstra is the Chandas Śāstra. The same stanza is repeated at Sb. 6.90 below among the definitions of the Antarasamā Catuspadīs. See also *HPk.* 6.20.100 and R. 129. Virahāṅka mentions (at *Vjs.* 4.27) that there must be a single long letter at the end of the odd Pādas and two at the end of the even ones. On the other hand, *Prākṛta Paṅgala* 1.78, *Kavidarpaṇa* 2.15, *Chandaḥkośa* v.21 prescribe that there shall be 13 and 11 Mātrās respectively in the odd and even Pādas of a Dohaka. *Kavidarpaṇa* further says that at the end of the even Pādas there must be a long letter followed by a short one, as a matter of convention.
- 5.1 : 'Oh mother, the camel is perverse; whatever is offered to him he would not eat, but would run for some bramble growing on the desert!' This is probably an Anyokti by a handsome girl who complains that the youth whom she loves does not care for her and yearns for some ordinary woman.
- 5.2 : 'The wandering moon has secured a friend (after all), namely the Ocean, who wanes when he wanes and waxes when he waxes.' Cf. *N.* 83 where the same stanza is quoted; here it is ascribed to Mātr̥deva.
- 6 : 'Thirteen Mātrās in the first and the third; twelve in the second and the fourth. This is the characteristic of Upadohaka in the Apabhraṃśa Śāstra' See *H.* 6.20.99; R. 11, 127. The same stanza is repeated at Sb. 6.88 below.
- 6.1 : This too seems to be an Anyokti like 5.1 above; but the second half is not clear.
- 7 : 'Twelve Mātrās in the odd Pādas (and) fourteen in the remaining ones; know such to be the characteristic of an Avadohaka.' See *H.* 6.19.45; R. 10, 128. The same stanza with a slight change in the latter half is repeated at Sb. 6.89 below.
- 7.1 : 'What shall I do, oh mother ? If I fall at his feet, my Lover does not care for me; (but) if I feign anger, he calls me refractory and fickle-minded.' This is the complaint of a girl who finds that her lover has

now lost interest in her and wants some excuse to break off with her. See *HPk.* 6.19.45 for similar thought

- 8: 'There are five Pādas in all in the Mātrā metre; among them in the even ones there are three Caturmātras. In the other ones there occur two Pañcamātras, a Caturmātra and a Dvimātra (in succession). But (the Caturmātra) in the third place of the odd Pādas, excepting the first, shall not be an Ādya-guru, an Antya-guru or a Sarva-guru' This definition entirely agrees with that of Hemacandra at *HPk.* 5.17, but much differs from that of the *Kavidarpaṇa*, *Kd.* 2.27-28; see notes on this last. Instead of 16, 12, 16, 12, 16 of our Mātrā, *Kavidarpaṇa* has 15, 11, 15, 11, 15 Mātrās in the five Pādas of a normal Mātrā stanza
- 8.1: 'He. i.e., Rāma, had monkeys for his friends, the ocean was very difficult to cross. But even that was bridged with a dam of blocks of stones. As in the case of Rāma, glory is achieved by a man who is active.'
- 9: 'If in the second or the fourth Pādas a Pañcamātra is employed at the very first place (i.e., in place of the first Caturmātra), that Mātrā is called *Mattabālikā*; if a Trimātra is employed at the third place (i.e., in place of the third Caturmātra), it is called *Mattamadhukarī*.'
- 9.1: 'The source or origin of the white and the blue lotus is the same; still the moon alone gives delight to the bed of the blue lotuses and the sun alone to (that of) the white ones. A fruit is necessarily obtained by a person from another, in accordance with what he had deposited with him.' Here the *Laksanā* of the *Mattabālikā* is seen in the second Pāda only.
- 9.2: 'The roads are full of mud, the sky displays the rainbow; the grounds are wet, the water is tasty; the clouds are thundering, the lightning is repeatedly flashing in the quarters. And then thereafter, causing infatuation to the minds of the travellers, the beautiful rains have started.' Here the *Laksana* of the *Mattabālikā* is in the fourth Pāda only.
- 9.3: I do not understand the significance of the stanza. It is an example of *Mattabālikā* which has its characteristic in both the second and the fourth Pādas.
- 9.4: 'The night gives pleasure to couples (as a rule); but if it is so, why is the poor *Cakravāka* alone separated (from his mate) at that time? It is one's own former action that yields its fruit; none can give to any one, nor take away from him (unless he has already worked out

for it in his earlier lives).’ This is Mattamadhukarī which has a Trimātra in the second Pāda alone.

- 9.5: ‘At different places are seen herds of cows which have stopped eating, but whose jaws are moving owing to rumination, resting during the night, white and bright, as though they were heaps of moon-light.’ This is Mattamadhukarī having its characteristic feature in both the second and the fourth Pādas. No example is given by Svayambhū where it exists only in the fourth Pāda.
- 10: ‘If at the commencement of the 3rd and the 5th Pādas, both the Gaṇas are Caturmātras (in place of the usual Pañcamātras), it is called Mattavilāsini. On the other hand, if all the three are Pañcamātras (i.e., if the Caturmātra is replaced by a Pañcamātra), they call it Mattakarīṇī.’

It will thus be seen that in all the varieties of Mātrā the first Pāda is unchanged and so is the second Caturmātra in the even Pādas, i.e., the second and the fourth.

- 10.1: ‘This indeed is a terrible order, which is clearly destructive to the life of a man. On the one hand there is that dreadful serpent Kāliya, which kills by mere sight, and on the other, there is Karṇa too, who is bent on killing (Kṛṣṇa). Where can one go, what can one do?’ This appears to be from some poem on the topic of the Harivaṃśa; the next one too, appears to be from the same poem. They are ascribed to Govinda.
- 10.2: ‘Even though Hari looks at all the Gopīs with (equal) regard, yet he unmistakably directs his glances just in the direction where Rādhā stands; who can conceal his poor eyes which dash forward through affection?’
- 10.2: Here in the third line the letter *hīm* is intended to be long in both the words, while in the fifth one letter has to be added as shown. This would make the Mātrā a Mattakarīṇī in both the Pādas. If the letter is not added in the fifth line it would be a Mattakarīṇī only in the third Pāda. The stanza occurs in a slightly different form at Hemacandra’s *Sabdānuśāsana*, 8.4, 422 (5). It is quoted there to illustrate the word *ārehī* for the Sanskrit *dr̥ṣṭi*. But our text does not contain that word at all. For attempts at its interpretation see Pischel, *Hemacandra’s Prakrit Grammar*, Part II, pp. 218-219; Alsdorf, *Apabhraṃśa Studien*, p. 55; Bhayani, *Bhāratiya Vidyā*, 1945, pp. 14-15.

- 11: 'And that (Mātrā) too, which is a mixture of all the different forms, is called Bahurūpā. If there is at its end a Dvīpathaka, it is well known as the famous Raḍḍā or Vastu, here (in prosody), which has nine Pādas (five of the Mātrā and four of the Dohā).'
- 11.1: A Gopī has placed a lotus leaf after having cut it on her expansive bosom; owing to her separation from Hari she is suffering from this torture. The poor ignorant girl has got her due; now let the dear one (i.e., Hari) do whatever he likes.' This too is evidently from the same poem of Govinda, from which 10.1 and 2 are quoted. This is an illustration of Mīsrā; the 4th Pāda is that of Mattamadhukarī, having a Trimātra in place of the third Caturmātra
- 11.2: 'What is the good of him being born, when after his birth his enemies do not shake with fear, good men do not feel happy and wicked men do not die out of anxiety? (Only) the virginity of a good girl was destroyed. What indeed is the use of such a son being born, who is a man only in name and whose fame has not remained outside after completely filling up big and small caves (of the mountains) and the hollows (between the two worlds)'' This is an illustration of Raḍḍā, the first stanza being in the Mīsrā Mātrā, in which the second line is that of the Mattabālikā where the first Caturmātra is replaced by a Pañcamātra. In the Dohā both *e* and *te* in the first Pāda are to be pronounced as short. See the rule in v. 3 above.
- 11.3: 'Misfortunes disappear ... grows, success is assured, good name spreads, victory approaches, (and) sins also vanish like darkness when dispelled by the rays of the sun. If there had not been Jina's feet for the sake of those who wander in the forest of miseries, the whole world would have only strayed away aimlessly, being left without a support.' Here the first stanza is in the regular usual Mātrā metre, having 16, 12, 16, 12, 16 Mātrās in its five Pādas.
- 12: 'There are three and a half Caturmātras preceded by a Ṣaṣmātra (in each Pāda); such are the Pādas of a Vadanaka. When a Trimātra is substituted in the place of the fourth (Caturmātra, i.e., the half Caturmātra at the end of the Pāda), it is called Upavadanaka. A Vadana having a rhyme at its end is called Maḍillā. This Maḍillā (or Maḍillā) becomes possible (either) when it is composed with two ending rhymes (for the two halves), or when it is endowed with a common rhyme for all the four Pādas.'

From these definitions it would appear that Svayambhū employs the term Maḍilā to signify both the kinds of a Vadanaka, i.e., the one that has one common rhyme for all the Pādas and the other which has two separate rhymes for the two halves; but the introductory words before 12.3 show that he has a separate name, i.e., Aḍilā for the single-rhymed type, and that he treated Maḍilā as a common name signifying both the types. Hemacandra, *HPk.* 5.30, on the other hand, treats Aḍilā as the common name signifying both the types and records a view of 'Some' that Maḍilā is a specific name of Aḍilā when all its Pādas have a common rhyme. See also my notes on *Kd.* 2.21-22. Rājasekhara, *R.* 20. agrees with Svayambhū.

- 12.1: 'May you live as long as there is water in the Ganges; do not leave aside sandal or Agarū from your limbs (i.e., continue to use them); ride on swift-galloping horses, (and) enjoy in the company of your wife who is good and virtuous.' The stanza seems to contain a blessing to a young man from an elderly person.
- 12.2: 'While fried and unfried things are moistened and pounded (in it), warriors and brahmins visit and revisit that house. (But) being always infested with guests who visit and revisit it, the same is (in course of time) made devoid of rice-grains.' This seems to be something like a proverb, describing the fate of houses which are too much open to guests without any discretion. Here the two halves have two separate rhymes.
- 12.3: 'How can that girl, who is possessed of teeth bright like the Atimukta flowers, whose feet have a pair of glingling anklets and whose arms are adorned with ivory armlets, be enjoyed by persons whose teeth have fallen (i.e., who are very old)?'
- 13: The text of the first half is corrupt; but a comparison with Rājasekhara's *Chandaḥśekhara*, v. 19 makes its meaning obvious. Any metre which they recite for the purposes of encouragement and compose in the Prākṛit language, is to be known by the name Vadanaka. Thus Vadanaka is a general name for a class of metres which are employed for a particular purpose, without any relation to the constitution of its Pādas.
- 14: 'This is called Prahelikā in Apabhramśa which is employed to serve the purpose of the Utsāha and others or has the characteristics of a Dvipathaka or Dohaka.' Prahelikā is not the name of a particular metre, but of a type of a composition where the intended meaning of the speaker is to be guessed from some word or words in the

composition itself, or even without them. See R. 21 and Daṇḍin, *Kāvyaḍarsa* 3.96 ff.

- 15: 'That is called Hṛdayālikā where letters and words which are apparently without meaning are employed for a composition in many different metres, the real intended meaning being kept in his mind (by the poet).' Compare R. 21.
- 16: 'Since a hero is described under the image of a bull, the metre is called Dhavala; this Dhavala, too, is of three kinds; eight-footed, six-footed and four-footed.' For the Dhavala, which is the name of a class of metres, like the Maṅgalas, see *Kavidarpaṇa*, Introduction, para 12. The stanza is quoted both by Hemacandra, *HPk* 5.32 com and *Kavidarpaṇa*, 2.32 com. Also cf. *HPk*. 5.42 2 and R 28.
- 17: 'In a Dhavala, there are three and a half Caturmātras in the first and the third Pādas, three Caturmātras in the second and the fourth; three Caturmātras with one Mātrā less in the fifth and the seventh Pādas. In the sixth Pāda they are as they are in the second and the fourth; then only two and a half of them (i.e., Caturmātras) in the eighth.' *aṭṭhavave* stands for both *aṣṭame* and *aṣṭapade*.

This Dhavala is the same as Hemacandra's Yaśodhavala at *HPk*. 5.34; but there is some difference as regards the sixth and the eighth Pādas. According to Hemacandra, both of them contain two and a half Caturmātras or three Caturmātras and are equal and similar, while Svayambhū directs that the two are of unequal length, the sixth having three Caturmātras and the eighth having only two and a half of them in it. Rājasekhara (R. 22) agrees with Hemacandra

- 18: 'There are three Ṣaṇmātras in the first and the third Pādas; two Ṣaṇmātras in the second and the fifth and in the remaining ones there are two Ṣaṇmātras followed by a Caturmātra or a Pañcamātra. That is the characteristic of the Ṣaṭpada Dhavala, which gives pleasure to the ear.' The text is clearly defective, particularly in the fourth and the sixth Pādas. See Hemacandra, *HPk*. 5.35 and R. 23. According to these last two, however, the first and the fourth Pādas contain only two Ṣaṇmātras and a Dvimātra, instead of three Ṣaṇmātras; similarly, the second and the fifth Pādas contain two Caturmātras only instead of two Ṣaṇmātras.
- 19: 'If a Ṣaṇmātra, a Caturmātra and a Trimātra occur in the first and the third Pādas, also a Ṣaṇmātra and a Caturmātra in the others, it is the characteristic of the four-footed Dhavala.' *e* in *dhavale* is to be

read as short. This is the same as the Bhramara-Dhavaḷa of *HPk.* 5.37 and *R.* 25. Svayambhū does not mention the Guṇa-Dhavaḷa which contains a Ṣaṇmātra and two Caturmātras in the odd Pādas and which has an additional Dvimātra or Trimātra in the even Pādas. For this see *HPk.* 5.36 and *R.* 24.

- 20 : 'Know that to be the metre Maṅgala, which is employed for auspicious occasions and which contains a Ṣaṇmātra followed by two Caturmātras in the first and the second Pādas and either five Caturmātras or four Pañcamātras in the third and the fourth Pādas.' This is much different from Hemacandra's Maṅgala defined at *HPk.* 5.39. This latter contains one Ṣaṇmātra and three Caturmātras in each of the first two Pādas, while the last two contain five Caturmātras each; further, a Dvimātra or a Trimātra is added at the end of each Pāda. Rājaśekhara at *R.* 26 entirely agrees with Hemacandra, or rather, the latter has wholly followed the former and not Svayambhū. The metre is a proper Ardhasama Catuspadī, in which the lines in each half are equal and similar, but the halves themselves are dissimilar.

In addition to this particular Maṅgala, Svayambhū explains how the term Maṅgala is added to the names of other metres when they are composed for the sake of an auspicious occasion. (This is to be understood from the word *mangalathe* in v. 20). It would seem that a verse containing a general direction about the use of name maṅgala as appended to the name of another metre, is missing; because, otherwise, the illustrations under v. 20 would be unintelligible. Such directions are found at *HPk.* 5.40 and com. and *R.* 27-28.

Maṅgalas which are composed in the Utsāha, or Helā or Vadana metres are respectively called Utsāha-maṅgala, Helā-maṅgala, and Vadana-maṅgala; in this connection Svayambhū repeats the definitions of these metres from the earlier portion of his work. Of the three Helā was defined among the Khaṅjakas in ch. 3 of the Pūrvabhāga, but that portion of the ms. is not available; see p. 110. It is defined by Hemacandra at *HPk.* 5.49.

- 21 : 'Thus the Dhavaḷas and the Maṅgalas are called by those very names of metres, with whose characteristics they are composed, by the prosodists.' See note on v. 20 above and *Kd.* Introduction, para 12. Also see below *Sb.* 8.30-31.
- 22 : In this chapter a few important Apabhramśa Catuspadīs of the Sarvasama type are defined; they are Utsāha, Dohaka and its two kinds Upadohaka and Avadohaka, Mātrā with all its kinds, the strophic

couplet Raḍḍā, Vadana and Upavadana, Aḍilā and Maḍilā. At the end of the chapter several general terms which are used of more metres than one are mentioned and explained; they are Prahelikā, Hṛdayālikā, Dhavala, and Maṅgala. Among the Dhavalas, however, three particular ones are defined, having eight, six or four Pādas in their stanzas. Similarly a particular Maṅgala too is defined. The other characteristic metres of the Apabhramśa language are discussed in ch. 8 below, while chs. 5, 6 and 7 are taken up by Śaṭpadis, Ardhasama Catuspadis and Dvipadis

V. ŚAṬPADAJATIḤ

- 1: This stanza defines a Dhruvaka; 'Dhruvaka is a stanza which is repeatedly added in all poetic compositions in their earlier part, i.e., at the beginning of a Kaḍavaka or a Sandhi; it is of three kinds . six-footed, four-footed and two-footed.' It is intended to serve the purpose of a connecting link between two Kaḍavakas of a poem. It is called Dhruvaka, not only because it appears in the same form, but also because it is unailing in its appearance. See *Kd.* 2.30-31, vv. 73-74; also *Kd.* Introduction, para 12.
- 2: The directions about certain Akṣaras which may be treated as 'short', though they are ordinarily considered as long, are given above at 4.2-3 (p. 52), so far as Apabhramśa poetry is concerned; here in this stanza, a general direction about the metrical value of a short letter standing at the end of a line or Pāda is given. 'A single short letter at the end (of a Pāda or hemistich) is equivalent to a long one when the (required) number (of Mātrās) is incomplete; (but) a short letter conjoined with another short letter which precedes it, must be considered as only a short one when it stands so as to complete the (required) number.' This seems to be the import of the stanza; the contrast intended is between *ekkalahu* and *jamalalahu*, as also between *visamasamkhā* and *samasamkhā*. It therefore follows that the *ekkalahu*, though it is expected to be short, becomes long by its position at an uneven number of the Mātrā, at the end of a Pāda; this means that if this short letter is not able to stand for the last number of the Mātrā at the end of that Pāda, it must stand for two Mātrās and thus make up the required number and thus do the work of a long letter. If, on the other hand, a long letter were to stand for the last Mātrā of a Pāda, it must yield only one Mātrā which is necessary and thus do the work of a short letter. I have understood the word *jama-*

lalahu in the sense of a long letter (double short, i.e., long). In short, the last letter of a Pāda may be considered short or long according to the need of scansion, whatever its real nature is. This stanza is quoted by Hemacandra at *Chandonusāsana* (NSP. ed.) 1.5 com., without mentioning Svayambhū's name, in support of his direction about the metrical value of the last letter of a Pāda. Hemacandra also quotes another stanza in Sanskrit where the words *guru* and *laghu* are actually used for our *ekkalahu* and *jamalalahu*. It is as follows :—

ओजसंख्या यदाभीष्टा भ्रुवासु विरती तदा ।
गो लता युमसंख्ये तु विरती गुक्ता लघोः ॥

Svayambhū has himself observed the rule and often enjoyed the option, both in respect of the *same* letter in different stanzas, as also in respect of different letters in the *same* stanza. Thus he considers the concluding letter *na* of the instrumental singular as *short* in Sb 6.39. 1 *bd*, 44.1c, 52.1c and 54.1c; but as *long* in Sb. 6.56.cd, 72c, 96c, 114d, 112c; 81 and 8.1.1. On the other hand, he considers the concluding short letter as *short* in Sb.6. 10.1c (but *long* in *bd*), 56.1ac (but *long* in *bd*), 61.1c (but *long* in *abd*), 87.1c (but *long* in *bd*), 124.1a (but *long* in *bd*). In the following cases he considers the final short as *short* only : Sb. 6.31.1c; 8.3ab; 8.3.1abcd; 8.8bd; 8.8.1abcd; 8.12.1ac; 8.13.1bd; 8.20.5de (but as *long* in *abc*) and so on. Also see Bhayani, *Paumacariu*, Introduction pp. 79-83.

- 3.6 : These stanzas define the three main kinds of Ṣaṭpādīs, each of which is eightfold, according as its third and sixth Pādas contain from 10 to 17 Mātrās in each of them. The first of these three is called Ṣaṭpādayāti; its 1st, 2nd, 4th and 5th Pādas contain only 7 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās in them, thus yielding its eight kinds. The second of the three main varieties is called Upajāti Ṣaṭpādī; its 1st, 2nd, 4th and 5th Pādas contain only 8 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās, thus yielding its eight kinds. The third main variety is called Avajāti; its 1st, 2nd, 4th and 5th Pādas contain only 9 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās, thus yielding its eight kinds. The defining stanzas 3 and 4 have respectively 10 and 11 Mātrās in their third and sixth Pādas; while stanzas 5 and 6 have both 13 Mātrās in the same Pādas.
- 41 : This is an illustration of the fourth kind of the Ṣaṭpādayāti, which has 13 Mātrās in its 3rd and 6th Pādas, the remaining ones having only 7 Mātrās each. The illustration is from Svayambhū's own poem

Paumacariu 3.3.11, as shown by Dr. Bhayani in his Introduction to the edition of that poem (p. 128).

'That alone is the divine Highest Soul, the lord of the sole Universe, in whom these marks are well established and whose self is considered by him as similar to that of others (in respect of joys and pain).'

51 : This is in Sanskrit : 'The moon behaves like the sun ; sandle like fire, friends like foes. When Fate is unfavourable and the mind becomes perturbed, all things appear otherwise.' This illustration is of the second kind of Upajāti where the 3rd and the 6th Pādas contain 11 Mātrās each, the others having 8 each.

61 : This stanza is an illustration of the 6th kind of the Avajāti as actually mentioned in the introductory words ; its 3rd and 6th Pādas contain 15 Mātrās each. It is from Svayambhū's own poem, *Paumacariu* as shown by Bhayani, *Paumacariu*, Introduction, p. 128.

'In some places, fresh (ruddy) nail-marks were observed well placed on the tops of the breasts (of young ladies), as if they were the hoofs, deeply planted, of the Horse, namely God of Love, ridden over for speed.' *ṇahara* is a nail-mark.

Here, as will be noticed, the last letter in the 3rd and 6th Pādas, is to be counted as short, so as to give us only 15 and not 16 Mātrās, as intended by the author himself. For these varieties of Satpādis, see *HPk.* 6.15-17 ; *Kd.* 2.29 and *R.* 30-32.

VI. CATUṢPADAI-DVIPADYAH

This chapter deals with the *Antarasamā* and *Ardhasamā* *Catūṣpadis* which are really not different from each other in respect of their constitution, but have only a different arrangement of their Pādas. Thus in the *Antarassamā* the 1st and the 3rd Pādas are equal and similar, like the 2nd and the 4th ; in the *Ardhasamā*, on the other hand, the 1st agrees with the 2nd, and the 3rd with the 4th. Thus by a mere exchange of Pādas, one can be turned into the other and so Svayambhū defines and sometimes also illustrates, the 110 kinds of the *Antarasamā* only. These 110 varieties are obtained by a permutation and combination of the lines of different length, containing from 7 to 17 Mātrās ; thus a line of 7 Mātrās yields by its combination with lines of 8 to 17 Mātrās, 20 kinds of the *Antarasamā* *Catūṣpadī*. These are defined in vv. 2-21. The composition of this line of 7 Mātrās is given in v. 22 : it is twofold ; i.e., either by means of a *Caturmātra* and a *Trimātra*, or a *Pañcamātra* and a *Dvīmātra* (*ca-ta* or

pa-da). A line of 8 Mātrās similarly yields 18 and those of 9, 10, 11, 12, 13, 14, 15, 16 and 17 Mātrās respectively yield 16, 14, 12, 10, 8, 6, 4, and 2 kinds of the Antarasamā or the Ardhasamā Catuspadī. These kinds of the Catuspadī which are yielded by lines of 8-16 Mātrās with their combination with lines of 9-17 Mātrās are respectively defined by Svayambhū in vv. 23-40, 42-57, 61-72 (see f. n. on p. 74), 74-85, 87-96, 98-105, 107-112, 114-115 and 117 of chapter sixth. In the last two cases, two kinds are given in one stanza ; but in the others, a separate stanza is used for each one. After giving the total number of the kinds yielded by a line of particular length, Svayambhū explains the composition of that line in terms of the different Mātrā Ganas. Thus vv. 22, 41, 58, 73, 86, 97, 106, 113, 116, 118 and 119 respectively give the composition of the lines of 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 and 17 Mātrās and the first ten of these stanzas also mention the total number of the kinds yielded by them, viz., 20, 18, 16, 14, 12, 10, 8, 6, 4 and 2 respectively

In defining these different kinds the composition of the odd lines is given first and generally the shorter line is mentioned before the longer one. Thus a Catuspadī with 7 in the odd and 8 in the even Pādas is mentioned before its counterpart with 8 in the odd and 7 in the even Pādas. But there are some exceptions to this rule just at the commencement ; thus Catuspadīs with 9, 10, 13, 14, 15, 16 and 17 Mātrās in the odd Pādas and 7 in the even ones are defined before their counterparts with 7 in the odd and 9, 10, 13-17 Mātrās in the even Pādas. But afterwards, the shorter line for the odd Pādas is mentioned first and then the longer line for the same Pādas afterwards. In theory, every one of these 110 kinds can be used for the composition, though in practice only some of them were actually employed by the poets. Svayambhū does not compose his own illustrations for all of them like Hemacandra, but only now and then quotes from the existing Apabhramśa literature including his own poems on the Rāmāyaṇa and the Mahābhārata themes namely, *Paumacariu* and *Riṭhanemicariu*.

- 10.1: 'The fires of separation burn even in the waters of a wet curtain ;
- 12: Rāvaṇahastaka; it is called Rāvaṇamastaka at *HPk.* 6.19.9 and R.47. It is called Rāsa at *Sb.*8.27 below.
- 13.1: 'Separated from his dear mate and striking down the black bees by the flapping of his ears, a wild elephant roams about bewildered in the forest.'

- 15.1 : 'It is far better that one's self is covered with heaps of stones than have a quarrel started with one's own friends at the instigation of other people.'
- 17.1 : 'At the approach of the night the Cakravāka bird, being separated from his mate, wanders about in the Lotus-pond, flapping his wings now and then.' Cf. *Vikramorvaśīya* IV. 6 where a Hamsa is mentioned in place of a Cakravāka (Pandit, p. 113Aa).
- 19.1 : 'On the summit of the mountain a Palāśa tree is in full blossom in the early Fālguna month and looks as if it were the wild Fire itself wanting to take stock and see what (trees) were burnt by him and what were left out, (from the forest on the mountain) ' Just as an observer must go to a high place, so the wild Fire ascends the mountain peak and makes his observation for taking stock of what was done by him and what was yet to be done. Bhayani quotes a similar stanza from *Paumacariu* (P.C. p. 128) but its metre and wording are different, though the idea is the same
- 20 : Svayambhū's Kadambaśīras is the same as Lilālaya of H. 620 68 and R. 56.
- 21.1 : 'The face of the beloved, feeling delighted owing to the touch of the arms of the lover, looks as if it were a lotus of lovely petals, feeling delighted at the touch of the rays of the Sun, free from dirt and so appearing very charming.' Most of the words are double-meaning.
- 22 : The Pāda of seven Mātrās is of two kinds, namely, it may be made either with a Caturmātra and a Trimātra, or with a Pañcamātra and a Dvimātra.
- 26 : Tārāgaṇā seems to be a scribe's mistake for *gorogaṇā* (Gorogaṇā) which is the name given to this metre by H. 6. 19. 70; R. 62.
- 29.1 : 'The lordly elephant, namely, the mind (of a man), intoxicated by the rut of Infatuation (and therefore), under the influence of the she-elephant namely, Pleasures, has drowned himself in the deep waters of Misery.'
- 31.1 : 'The deer has taken shelter on the moon like an ordinary timid person; so indeed, he is not known by his own name like the brave lion.'
- 33.1 : '(Then) Hanumān was surrounded by the demon warriors and looked as if he were the rising sun surrounded by clouds in the sky.'

This is identical with Svayambhū's own *Paumacariu*, 65.1 as shown by Bhayani, P.C. p. 128.

- 35.1 : '(Then he stood) after overpowering both Kṛṣṇa and Arjuna, who were deprived of their bows and enraged with fury, the two great wrestlers of the Bharata race and of great merit.' This is obviously the description of an incident in the Mahābhārata war and probably refers to Karṇa. It may be from Svayambhū's own poem on the Mahābhārata theme.
- 37 : This metre is called Punyāmalaka by Rājāśekhara (R. 73) and Hemacandra (HPk. 6.19.21). But Svayambhū calls it Prajñāmūla
- 37.1 : 'A black bee keeps on humming and avoids perching on (other) flowers (except the lotuses) ; is he Brahmadeva of four faces remembering the Navel-Lotus of Nārāyaṇa ?'
- 39 : This Kankellinavapallava is called Navakusumitapallava by both HPk. 6.19.22 and R. 73.
- 39.1 : 'The seat of the Old one (i.e., The Creator) with a pair of black bees hovering around it, is fascinating as if it were the face of a lovely damsel with a pair of her restless eyes.' The seat of the Old one is a lotus the Old one being the Creator Brahmadeva, whose seat is a lotus.
- 40 : This Puspāstarāṇa is Kusumāstarāṇa of Hemacandra (H. 6.20.17) and Rājāśekhara (R. 52), kusuma being the same as puspa.
- 41 : A line of 8 Mātrās may be made with a Ṣaṇmātra and a Dvimātra or a Pañcamātra and a Trimātra, or two Caturmātras.
- 42.1 : 'The lady of white complexion was seen lying down in her courtyard, as if she were the light of the moon bundled together and left there'
- 43 : Mārgavisamlāpa of Svayambhū is the same as Madhukarīsamlāpa of HPk. 6.19.78 and R. 80. Could the reading be *mahuari* for *maggavi* ? *ra* and *va* are often interchanged by our scribe.
- 44.1 : 'There is only one Arjuna (on earth) ; so saying again and again, Drona bewails in the heaven.' This also looks like a stanza from Svayambhū's Mahābhārata poem. The point of Droṇa's grief is not very clear.
- 45 : HPk. 6.20.79 and R. 82 call the metre Sukhāvāsa and our Mukhāvāsa may be a misreading for the same.

- 46 : HPk. 6.19.25 and R. 83 call the metre by the name Māṅgalikā, instead of Svayambhū's Kumkumakalā.
- 47 : Kumkumalekhā : See below Sb. 8.8 for the same metre called only Chaḍḍanikā.
- 49 : Svayambhū's Kurabakadāma is the same as Kuvalayadāma of HPk 6.20.81 and R. 86.
- 50 1 : 'It was reported to the lord of the Demons by the arrow, after going to him, that Nīla could not be controlled. like the Great Soul without knowledge.' This seems to be from a poem on the theme of Rāmāyaṇa.
- 52.1 : 'Aṅgada advanced towards him breaking through the top of the house ; (and) the demon chief, Daśānana, came out through the gate of the fort, after putting on his armour.' This too seems to be from the Rāmāyaṇa poem.
- 54.1 : 'As Bibhīṣaṇa began to grieve for the loss of his brother (Rāvana), the monkey warriors started weeping in sympathy with him in his bereavement.' This is ascribed to Caturmukha, but is actually found in Svayambhū's *Paumacariu* 71.1 as shown by Bhayani (P.C. p. 128) Perhaps the correct reading is *sa-harivai-vāṇaraloo* (*sa-haripati-vānara-loko*) 'Vānara warriors, together with the monkey chief, Sugriva, began to weep.' See on v. 43 above
- 55 · Svayambhū's Aṅgadalalitā is Kuñjaralalitā of HPk. 6.20.84 and R 92
- 56.1 : 'Rāvaṇa who gave trouble to gods and men (should we read *suranara* for *suravara* ?) and from whom the world shook in terror, was consumed (by fire). The fire attacked (his body), saying as it were 'How will others now leave the right path?' (seeing the fate of Rāvana)'. Even this is found in Svayambhū's *Paumacariu*, 77.13.13 as shown by Bhayani (P.C. p. 128).
- 58 : A Pāda of nine Mātrās can be made with a Ṣaṇmātra and a Trimātra, or three Trimātras or a Caturmātra and a Pañcamātra.
- 59-60 : The meaning of these two stanzas is not very clear to me. They recount the 54 kinds defined so far and introduce the remaining ones. A comparison with v 120 below will, however, show that Svayambhū makes a distinction between Vastukas and Dhruvakas, the former being 54 in number and containing either in their odd or even Pādas seven to nine Mātrās only (but not more). Dhruvakas are the remaining 56 Antarasamā Catuspadīs which have ten to seventeen Mātrās in

their odd or even Pādas, but not less than that in any of them. In short the shorter Catuṣpādīs are Vastukas, while the longer ones are Dhruvakas. See below Sb. 7.1-2 for a similar distinction between Dvīpādīs and Dhruvakas.

61.1 : The meaning is not clear.

63 : Our Kokilariñcholi is Kokilāvali of H. 6.19.33 and R. 101. As said by me in my note on p. 74. two stanzas appear to have been dropped by the scribe of the ms.

62¹ : 'In his wanderings through the forest, those fourteen (demon chiefs) were pierced with his arrows by Lakṣmaṇa and so looked as if they were tall Palāśa trees in full blossom.' This stanza which is evidently from a Rāmāyaṇa poem, is here ascribed to Caturmukha by Svayambhū. *ṇi* in *c* seems to have been dropped by haplogy. In this case, *m* in *c* is to be counted as a short letter like *a* in *v*. 61.1 *c* in accordance with the rule given at Sb. 52 (See note) But also cf. Bhayani, P.C. Intro. p. 17 f.n.

65.1 : 'Just then the moon arose which adorned the sky and appeared as if it were the wheel of the sun's chariot left behind by Aruṇa (the charioteer).' This also is ascribed to Caturmukha.

68.1 : 'The son of Vāln entered as an envoy into the assembly-hall of that (Rāvaṇa), to whom service was rendered in the three worlds, even by a multitude of the gods with a trembling mind.' This is possibly from Svayambhū's own Rāmāyaṇa poem.

73 : The Pāda of 10 Mātrās can be composed with a Ṣaṇmātra and a Caturmātra, or with two Pañcamātras, or with a Dvīmātra and two Caturmātras.

75.1 : 'Having heard about the arrival of Hari, that king raised white fluttering flags in the city of Mathurā, where the citizens were greatly pleased (to hear it).' This is from a poem on the theme of the Harivamśa, perhaps composed by Svayambhū himself.

77 : Kusumākulamadhukara of Svayambhū, HPk. 6.20.94 and R. 116 is really a Dohaka, for which see Ck. 21 and Kd. 2.15.

78 : Our Vanafullandhaya is the same as Navapuspandhaya of HPk. 6.19.40 and R. 117.

78.1 : 'Let him who wants to run away, retire from Dhanañjaya who is difficult to conquer in a fight, in this army of the enemy; I alone shall

not turn back from him.' The theme is the Mahābhārata war. This is perhaps said by Karṇa.

80: Kinnaramadhuravilāsa of Svayambhū and R. 119 is called Kinnaramithunavilāsa by Hemacandra at HPk. 6.19.41.

82: Vidyādharalalitā of Svayambhū and R. 120 is the same as Hemacandra's Vidyādharalilā at HPk. 6.19.42.

86: The Pāda of 11 Mātrās may be composed either with a Ṣaṅmātra and a Pañcamātra, or a Pañcamātra, a Caturmātra and a Dvimātra, or a Caturmātra, a Trimātra and a Caturmātra.

87.1: 'When Droṇa was crowned as the Commander-in-chief, both the armies, having raised their different banners and being filled with martial spirit, kept themselves in readiness (for fighting).' This is also ascribed to Caturmukha and is from a poem on the theme of the Mahābhārata war.

90.1: 'On hearing the sound of the (hoofs of the) horses, the eyes of the she-boars repeatedly turned towards the pair of fangs of their lord' They were so confident of the protection which they expected to get from their lord with powerful fangs

This stanza is quoted as an illustration of *chalika*, in the *Sarasvatī-kanthābharana*, II. 392 *bhunda* or *bhundaā* is a 'boar'; *bhundaāṇi* is a she-boar. The male leader of the flock of the she-boars was walking stately in front of them and his mates were casting their glances of love and pride for the valour of their lord. *Chalika* expresses a mixture of the sentiments of love and heroism. For attempts at the interpretation of the stanza, see Pischel, *Materialien zur Kenntniss der .ipaḥhramśa*; p. 38; Alsdorf, *Apabhramśa Studien*, p. 93; also see *Bhayani, Bhāratīya Vidyā*, 1945, p. 14, for its correct interpretation.

94: Our Suraāliṅgana is the same as Sutaāliṅgana of HPk. 6.20.103 and R. 132.

96: Perhaps read *bhavane* for *bharane*, in view of HPk. 6.20.104. R. 134 calls it merely Kaṅkellilatā. Our ms. often confuses *ra* and *va*.

97: The Pāda of 12 Mātrās is made either with a Ṣaṅmātra, a Caturmātra and a Dvimātra, or two Pañcamātras and a Dvimātra, or a Caturmātra, a Pañcamātra and a Trimātra, or three Caturmātras.

100.1: 'In a battle the path of fighting is not abandoned; who can turn back from it while he is alive? What is to be done with a mere post

at the threshing floor, which slaughters unskilful good warriors ?' The full meaning is not clear.

- 104 : Our Kaṅkaṅahastaka is the same as Kāminikaṅkaṅahastaka of *HPk* 6.19.52 ; *R.* 144.
- 106 : A Pāda of 13 Mātrās is composed with a Pañcamātra, a Ṣaṇmātra and a Dvimātra, or, two Pañcamātras and a Trimātra, or, two Caturmātras and a Pañcamātra.
- 107 : Our Varatilaka is the same as Mukhapālanatilaka of *HPk.* 6.19.53 and *R.* 147
- 112 : Our Āraṅgaka (or Āraṅgaḍa) is the same as Ohullaṅaka or Vāraṅgaḍi of *HPk.* 6.20.111 and *R.* 152
- 113 : A Pāda of 14 Mātrās is composed either with a Ṣaṇmātra, a Pañcamātra and a Trimātra, or two Pañcamātras and a Caturmātra, or three Caturmātras and a Dvimātra.
- 116 : A Pāda of 15 Mātrās is composed either with a Ṣaṇmātra, a Pañcamātra and a Caturmātra, or, two Caturmātras, a Pañcamātra and a Dvimātra, or three Pañcamātras.
- 118 : A Pāda of 16 Mātrās is composed with either two Ṣaṇmātras and a Caturmātra, or four Caturmātras.
- 119 : A Pāda of 17 Mātrās is composed either with two Ṣaṇmātrās and a Pañcamātra, or three Caturmātras and a Pañcamātra.
- 120 : The stanza gives the total number of the Antarasamā Catuspadis, namely, 110. Of these some are called Vastukas and the others Dhruvakas. See above vv. 59-60 and note.
- 121 : Before proceeding to define the Ardhasamā Catuspadī, Svayambhū defines an Ardhasamā Saṅkirṇā Catuspadī ; it has its 1st and 2nd as also 3rd and 4th Pādas equal and similar. What is meant is possibly that a Saṅkirṇaka Ardhasamā may have the Pādas in its halves of any length containing from 7 to 17 Mātrās without any restriction. But I am unable to understand why a Saṅkirṇa Ardhasamā should be only of eight kinds. Perhaps, in view of v. 122, Svayambhū intends to define here an Ardhasamā Saṅkirṇaka Dhruvaka alone and not a Vastuka ; so that the Pādas of two halves may contain only from 10-17 Mātrās in them, thus they can be only of eight kinds. For a Dhruvaka see above v. 60. A Dhruvaka according to v. 60 must not have less than 10 Mātrās in any of its Pādas and also not more than 17. Hemacandra's Saṅkirṇa Catuspadī, defined at *HPk.* 6.21 is quite

different, though it entirely agrees with the one defined at R. 164. In it a mixture of any four Pādas containing from 7 to 17 Mātrās is permitted. It is not necessarily Ardhasamā or Antarasamā.

- 121.1: The stanza seems to be a popular Subhāsita; it is quoted by Hemacandra at *HPk.* 6.21 (v. 118) and R. 164. But Hemacandra's readings in the 3rd and the 4th lines are different from those of Svayambhū, who considers it to be an Ardhasama Saṁkīrnaka Dhruvaka as suggested above in my note on 121. Consequently Svayambhū's stanza contains 15 Mātrās in the first two lines and 13 in the last two; but the Pādas in Hemacandra's stanza respectively contain 15, 14, 16 and 13 Mātrās, thus making it a real Saṁkīrnaka containing the Lakṣaṇas of four different Pādas of four different kinds of Catuspadī (or of three different kinds if the fourth Pāda is supposed to contain 14 Mātrās, the final short being equal to a long one as in the 2nd and the 3rd Pādas). According to Rājasekhara's readings the stanza contains 15, 14, 15 and 13 Mātrās in its four Pādas respectively. Only here and in R. 163 Rājasekhara quotes a Prakṛit stanza for an illustration.

'(Though both of them are) whispering, harsh, piercing, devoid of merit (released from the bowstring) and killing, yet arrows do not have as much power over good men as the villains have.'

- 122: This stanza gives the definition of Ardhasamā Catuspadī. Its first and the second, as also the third and the fourth Pādas are equal and similar, with the result that its halves are not equal and similar as in the case of an Antarasamā.

- 122.1: This is an illustration of an Ardhasamā Catuspadī whose first half has two lines of 15 Mātrās each and the second half has two lines of 16 Mātrās each. Its name is the same as that of the Antarasamā Catuspadī which has 15 in its odd and 16 in its even Pādas, viz., Mukhapaṅkti, for which see above v. 114. The same is quoted by Rājasekhara at R. 163 and Hemacandra at *HPk.* 6.20.116. In the second line we have to read *naravai* instead of *narava*. The stanza is from a poem on the topic of the Mahābhārata war.

- 123-124: These two stanzas define the two Sarvasamā Catuspadīs having 10 and 11 Mātrās in each of their four Pādas. They are Śaśivadanā (Śaśāṅkavadanā of *HPk.* 6.24) and Mānakṛti (Mārakṛti of *HPk.* 6.25). See also R. 165-166.

124.1: 'Śaṅkha is seen at a distance ; (but) Hanumān is not seen. It is also seen how that matchless chariot-fighter is entering the battle-array.' This is evidently from a poem on the story of the Rāmāyaṇa.

125-129 : These five stanzas define the five Sarvasamā Catuṣpadīs which respectively contain 12, 13, 14, 15 and 16 Mātrās in each of their four Pādas. In v. 129 Svayambhū defines three different metres of 16 Mātrās in their Pādas : they are Pādākulaka, Saṅkulaka and Paddhatikā. In a Pādākulaka the 16 Mātrās may be made up in any way; in Saṅkulaka we must have a Ṣaṅmātra, a Caturmātra and a Saṅmātra, while in a Paddhatikā, we should have four Caturmātrās alone. For these three metres see R. 171-173 ; for others see R. 167-170. Also HPk. 626-30; Hemacandra mentions Pādākulaka under the Sanskrit Mātrā Vṛttas at H. 3.70 and Saṅkulaka at HPk. 5.28 commentary, including it under Vadanaka. His words *kecit* here obviously refer to Rājasekhara and Svayambhū.

130 : This stanza defines the Sarvasamā Catuṣpadī called Upavadanaka whose Pādas contain 17 Mātrās each. This is also defined earlier at Sb. 4.12 above. At HPk. 6.31 Hemacandra defines a metre called Ragaḍā Dhruvaka which too has 17 Mātrās in its Pādas ; but they are made up by a Ṣaṅmātra, two Caturmātrās and a Trimātra ; or by three Caturmātrās and a Pañcamātra. This wholly agrees with R. 174. Svayambhū adopts the first of these alternatives for his Upavadana, but gives other two as a Caturmātra, a Trimātra, a Dvimātra, a Pañcamātra and a Trimātra, or Three Pañcamātrās and a Dvimātra ; but he does not mention the name Ragaḍā Dhruvaka for the metre

The Sarvasamā Catuṣpadīs defined here in this chapter are of the Dhruvaka type, i.e., containing from 10 to 17 Mātrās in their Pādas; see above v. 60, and Introduction paras 15-16.

131 : So far Ṣaṭpadīs and Catuṣpadīs are treated ; now the Dvīpadīs shall be defined hereafter. This stanza looks like an opening of a new chapter treating of the Dvīpadīs ; v. 173 too mentions only the Dvīpadī and not also the Catuṣpadī. But a stanza marking the conclusion of a topic (and so a chapter) is not found before this one and therefore I have not started a new chapter here, though there are indications of this as shown above. It is quite possible that our ms. may have dropped it through oversight or through some other reasons, just as the palm-leaf ms. drops it in ch. 8 of Sb. (See f.n. on p. 101).

- 132-172 : Sama Dvipadīs of different length, beginning with a Pāda of 28 Mātrās are defined in these Stanzas. It is worth noting that the Dvipadīs of the same length are distinguished from one another and get different names owing to the different Yati, which generally occurs twice in the longer lines. For all these see *HPk.* 7.4-57 and *R.* 176-223. For Ullālas which only Hemacandra (and following him, the author of the *Kavidarpaṇa*) defines at *HPk.* 7.2-3, see *Kavidarpaṇa* Introduction para¶ 7-8 and note on *Kd.* 2.2-3 (p. 130-131)
- 142 : The line contains 2 Mātrās less than are needed and does not also contain the name of the metre as in the other cases Perhaps we should read *pavirāmā sihā* for *pavirāmīd*.
- 146 : The latter part of the line is not clear ; it corresponds to *HPk.* 7.21 and *R.* 190. It should mean that if instead of 8 Caturmātras the Pādas of Skandhakasama, Mauktikadāma, and Navakadalipatra are made with a Ṣaṇmatra, 6 Caturmātras and a Dvimātra. they should be known by the feminine forms of their names.

VII. ŚEṢA-DVIPADYAH

Please note that the correct title of the chapter is Śesa-Dvipadyaḥ and not Śeṣa-Catuṣpadyaḥ.

- 1 : '(A Dvipadī i.e. any one of those defined in 6.132-172 above) is composed (and employed) as a Dhruvaka for the purposes of making a request, (a summary of) a topic in hand, an auspicious benediction and a review of the past episodes.' In all other cases, all the Dvipadīs are called as such.' A Sanskrit version of this direction in an Anuṣṭubh Śloka is given by Hemacandra at *HPk.* 7.57 com., and in an Āryā stanza by Rājaśekhara at *R.* 225. The latter is clearly a close translation of Svayambhū's stanza. The meaning of these directions seems to be that the longer Dvipadīs having from 27 to 42 Mātrās in their Pādas are to be given the name Dhruvā, when they are employed for the purposes mentioned in the stanza, while the shorter ones should be called merely by the name Dvipadī. See above on *Sb.* 6.59-60.
- 2 : These same Dvipadīs are also found (to contain) from 4 to 30 (Mātrās), are possessed of two Pādas and contain a rhyme extending over one or more letters at the end (of the Pādas).' *R.* 226 is again a close translation in Sanskrit of our stanza, while *HPk.* 7.72 is a Sanskrit version of it introduced by the words *yadāho*, showing that it is a quotation from some author.

3-12: These stanzas contain the definitions and names of only ten Dvipadīs which have from 4 to 10 Mātrās in each of their two Pādas. Of these ten, those that have 7 Mātrās are two, those that have 8 are three; all the others are of one kind each. In v. 9, Hemacandra at *HPk* 7.64 reads *karimakarabhujā* in place of our *kira maarabhūā*; but R. 233 follows Svayambhū and calls the metre by the name Makarabhujā. To these ten Hemacandra at *HPk*. 7.63-72 adds six more; 2 of eight Mātrās called Vasudvipadī and Candralekhā, and 1 of nine Mātrās called Lavalī; 2 of ten Mātrās called Amarapurasundarī and Kāñcanalekhā and 1 more of 12 Mātrās called Puṣpamālā. On the other hand, Svayambhū's Mangalāvati (v. 8) is called Madanavilasitā and his Lalataka (v. 12) is called Cāru by Hemacandra. Rājasekhara mentions all the three kinds of a Dvipadī of 8 Mātrās like Hemacandra, as also the two kinds of that of the 9 Mātrās; but he does not mention any one which contains either 10 or 12 Mātrās in its Pādas. He defines all the others defined by Svayambhū, except the Malayavikasitā (v. 10) of eight Mātrās which is neglected by both Hemacandra and Rājasekhara.

VIII. UTTHAKADAYAH

This chapter defines few more Apabhramśa metres; they are Utthakka, Madanāvātāra, Dhruvaka, seven kinds of Chaḍḍanikā, three kinds of Ghattā, Paddhatikā and Rāsa. The wording of stanza 1 is not very clear, yet the composition of the line is pretty clear. Each Pāda has three Pañcamātras followed by a Dvimātra, and all the Pādas have a common rhyme. See *HPk*. 5.31: the metre is not defined by any other prosodist so far as I know. It is a Sama Catuṣpadī.

1.1: The first two lines of the stanza refer to Duśśāsana, son of Dhṛtarāṣṭra; but the meaning is not clear.

2: 'There are four Pañcamātras in the Madanāvātāra.' This metre is defined by Hemacandra at *HPk*. 4.75 as the last one among the Kṛaṅjakas; it is difficult to see why Svayambhū has separated it from them and mentioned it separately here. Hemacandra gives at the same place the five derivatives of this metre, obtained by adding in succession 1 to 5 Pañcamātras to each Pāda. Like the Utthakka the Madanāvātāra too is a Sama Catuṣpadī; it is called by another name, viz., Kāminimohana, when all the Pañcamātras are of the Madhyalaghu type (i.e., Ragaṇas), at *Ck*. 10. On the other hand, Nanditāḍhya, whose definition is similar to that of Svayambhū, calls it at *N*. 76,

- Candrānana. Virahānka does not mention it, though Nanditāḍhya seems to have quoted him, as is apparent from the wording of v. 76 and v. 77 which is identical with Vjs. 1.17. See also Kd. 2.22.
- 2.1: The stanza is from Svayambhū's *Paumacariu*; see P. C. 24.2.1-2; Intro. p. 128.
- 3: 'In a Dhruvaka, both are Caturmātra Gaṇas with a single Mātra added (at the end of the Pāda).' Each of its four Pādas has thus 9 Mātrās. This Metre is defined by Hemacandra at the beginning of the Sarvasama Catuspadis at *HPk.* 6.23. Svayambhū could not define it before *Śaṣivadanā* at 6.123 above, because there he was defining only the Dhruvaka Catuspadis and ours is a Vastuka Catuspadi; see on 6.130 above
- 3.1: 'The cub of a lion has stood in the midst of the elephants after straying away in the forest.' The stanza occurs at Svayambhū's *Paumacariu* 33.3.9 with the readings *vārantaho* for *vāranaho* and *risisihakisora va* for *sihakisora thu*
- 4: The stanza enumerates the different kinds of metres which may appear at the beginning of a Sandhi as said in v 20 below These are Chaḍḍanikā of seven kinds, Ghattā of three kinds, and Paddhatikā as also Gīti of various kinds.
- 5-11: The seven kinds of a Chaḍḍanikā are defined in these stanzas each being followed by an illustration. Among these seven, the 1st, 2nd, 3rd, 4th and 6th are Ardhasama Catuspadis, having in their odd and even Pādas 14 and 12, 10 and 13, 16 and 9, 12 and 9, and 8 and 10 Mātrās respectively. The 5th is a Viṣama Catuspadī, whose first three Pādas have 2 Śanmātras each, while the fourth has one more Mātrā in it. The 7th or the last of the Chaḍḍanikās is a Ṣaṭpadī whose halves contain 3 lines of 10, 8 and 13 Mātrās each. Sometimes, however, the first line in each half contains 12 instead of 10 Mātrās in it.
- 5.1: This is from a poem on the Mahābhārata story. 'Having fought for 17 days, the lord of the Kurus stood concealed in the great lake, remaining quiet after stopping the (action of the) water.'
- 6.1: The meaning is not clear.
- 7.1: 'Even though you do not take pity (on suffering creatures), still oh fool, do not forget the great Jina in your mind even for a moment.' The first line is not clear.
- 8.1: 'Many non-believers have fallen at your feet; (now) you yourself protect me, your own servant, as best as you can.'

- 9.1: This is from Svayambhū's own *Paumacariu* 3.1. See *P.C. Intro* p. 128.
- 10.1: This seems like a proverb the meaning of which is not clear.
- 11.1: This is the same as Svayambhū's *Paumacariu* 31.1.1.
- 11.2: 'He made the formidable kings submissive after overthrowing all enemies and adorning the world with his fame.' The second half is not clear.
- 11.3. 'A person born with merit and possessed of virtues possesses the white umbrella of the three worlds (i.e., rules over them), which is inherited by him, being seated on the throne.'
- 12-14: These stanzas define the three Ghattās, of which the first is an Ar-lhasama Catuṣpadī containing 9 and 14 Mātrās in its odd and even Pādas; the second is a Saravasamā Catuṣpadī whose Pādas have 12 Mātrās each; while the third too is a Sarvasamā Catuṣpadī whose Pādas have four Caturmātras each, all of which are Ādigurus.
- 12.1: 'Having devoured Khara and Dūsana, the goddess of War was not satisfied; it seemed as if at the time of his destruction, she ran at and attacked Rāvaṇa.' The stanza is the same as Svayambhū's *Paumacariu* 41.1. with a different reading in the 2nd line. See *P. C. Intro* p. 128.
- 13.1: 'Then Gaulama Svāmin said: Oh Śreṇika, hear (from me) the origin of the Rākṣasa and Vānara Families which have received praise in the three worlds.' The stanza is the same as Svayambhū's *Paumacariu* 5.1. See *P.C. Intro* p. 128
- 14.1: 'Having assumed the form of a dwarf, Mādhava came as an ascetic reciting the Vedas; after taking three steps that demon of dark complexion called Bali was imprisoned by him.'
- 15: This stanza defines a Paddhatikā: 'Those again who compose a Paddhatikā put 16 Mātrās in each Pāda; they make a rhymed couplet with two Pādas each and produce a Kaḍavaka with eight such couplets.' The directions in the second half of the stanza are very important as they show the practice of the Apabhraṁśa poets according to which a Kaḍavaka is made of eight couplets, though the theory it consists of four stanzas in the Paddhatikā metre as *HPk.* 6.30, *Kd.* 2.27 prescribe. The result of this practice is that a Kaḍavaka came to be regarded as made up of couplets rather than of stanzas of four lines as the theory requires. So that sometimes a Kaḍavaka may contain a couplet or two more than the required number, viz., eight. In

short the unit of a Kaṣavaka is a couplet and not a quartet. See *Kd.* Introd. para 14 (p. XX)

- 16: 'They call it a Ghattā, on the one hand, at the beginning (of a Sandhi), and describe it as a Chaḍḍanikā when it has a rhyme at the end. You too should compose your Sandhi in various ways with Kadavakas arranged in proper manner.' The meaning of the word *Jamaśvasāna* is not very clear; but see v. 20 below. The Commentator of *Kd.* 2.30.6 mentions the 'end' of a Kaṣavaka and this seems to be correct. See also *HPk.* 6.3 com. According to this last a Ṣatpadi or a Catuspadi is called a Chaddanikā when it stands at the end of a Kaṣavaka briefly summarizing what has been said so far. Hemacandra, however, defines a Dvipadi of 31 Mātrās in each of its two Pādas having a double Yati after the 10th and the 18th Mātrās at *HPk.* 7.17 and gives it the specific name Chaḍḍanikā
- 17-18: 'Call all these (metres) Chaddanikās or Ghattās of various kinds when they are composed at the beginning or at the end of a Sandhi. There are other Ghattās, Chaḍḍanikās and Vidārikās of various kinds. They are composed by the people on hearing them; who can know these as well as the many different kinds of Dhavalas which were composed by Sālāhana ?'
- 19: 'Thus are all these composed in this way; all of them are fashionable (*nāgarika*) They are well known among the people and employed by learned men.'

The popularity of the Chaḍḍanikās, Ghattās and Vidāris used in the composition of Apabhraṃśa poetry is quite evident from these stanzas. The Dhavalas of Sālāhana are specially mentioned here; but unfortunately none of them are available at present. For the Dhavalas see above *Sb.* 4.16-19. The Vidārī which is mentioned in v. 17 seems to be a general term like the words Dhavala, Ghattā, Chaḍḍanikā and Maṅgala etc., and is alluded to by Virahāṅka, at *Vjs.* 2.5 and also by *Jānāśrayī* at 6.65. It is defined by the latter at *Jns.* 6.66 as a Mātrā Vṛtta of four Pādas, each having 14 Mātrās, the last two covered by a long letter, generally also the 5th and the 6th, while the 11th and the 12th are represented by short letters. See also v. 28 below.

- 20: 'At the beginning of a Sandhi (are employed) a Ghattā, a Dvipadi, a Gāthā, an Aḍillā, a Mātrā, or a Paddhatikā, while the Chaḍḍanika is (found) at the end of it.'

- 20.1 : This illustrates a Ghattā which is really an Ardhasama Catuspadi with 14 and 12 Mātrās in its odd and even Pādas. Svayambhū has called it Chaḍḍanikā at Sb. 8.5 above. 'Having offered water with red lotuses to the five jinas, destroy your (cycle of) birth and death all at once, by striking at the eightfold (Karman).'
- 20.2 : This is a Dvipadi with four Pādas each containing 28 Mātrās, standing at the commencement of a Sandhi in some poem. The last two lines are in Sanskrit. Svayambhū's definition of Dvipadi is lost on the missing folios 9 and 10 of the palm manuscript of the Pūrvabhāga. See p. 110 below.
- 20.3 : This is a Gāthā, also quoted from some poem where it stands at the commencement of a Sandhi. 'We have pushed ourselves at the lotus-like feet of yours, oh Jina, when we are tortured by misfortunes ; now you should do what you think fit.'
- 20.4 : 'Oh pious man, a black bee is pleased whether it is an Arka or a Bilva, a Palāśa or an Aṭarūsa plant (which gives it its honey) ; so, that god who may give me highest delight, may he be either the Buddha, or Āditya, Brahman, or Hari or even Śaṅkara.' (I do not care for the name with which this god is called as long as He removes my miseries.) The metre is Adilla for which see above Sb. 4.12. The two halves have two different rhymes.
- 20.5 : This is a Mātrā, probably also quoted from some work where it is used as Ghattā at the beginning of a Sandhi. 'Be victorious, oh best Jina, you who are spotless, honoured by gods, free from fear, devoid of (the feelings of) Love, Anger, Pride and Infatuation, Chastiser of the god of love, and free from the bonds of transmigration. All objects of enjoyment are centred in you, oh God.' This is a regular type of Mātrā having 16 Mātrās in its odd Pādas and 12 Mātrās in the even ones. See Sb. 4.8 above.
- 20.6-9 : These stanzas illustrate a Paddhatikā as well as a Kaḍavaka, which is made of four Paddhatikās. See above v. 15. The Kaḍavaka is in praise of the greatness of Jina's name. In v. 8c read *khaahi* for *khahi* for correcting the metre and in 9b, the letter *ya* before the conjunct *lla* has no Gurutva.
- 20.10 : This is a Chaḍḍanikā which is defined above in v. 11. This too is in praise of Jina's name.
- 21-23 : These stanzas define what is called a Tāla, which is defined by Svayambhū as a poem which is sung to the accompaniment of vocal

and instrumental music and also acting. A single stanza thus sung is called merely a Tāla. A pair of them is called a Yugala, a group of three a Tritāla, that of four a Cakkalaka, that of five a Pañcatāla, that of seven a Saptatāla, while groups of six, eight etc., are called Kulakas. The word rūpa in the stanza (as in SbP. 6.2) means an individual metre or stanza.

24: 'A Rāsa composition made up of Ghattās, Chaḍḍanikās, Paddhatikās or (other) well-worded individual metres in Poetry becomes extremely pleasing to the minds of the people.' See also v. 26 below, according to which all Mātrā Vṛttas or for that matter even the Varna Vṛttas, may be used for the composition of a Rāsa. It is not very clear whether the Tāla and the Rāsa Kavyas are two different varieties or are one and the same. I am inclined to believe that they are identical and that the Rāsas may be either Yugala, Tritāla, Pañcatāla, or Saptatāla etc. This kind of a lyric composed in Prākṛit or Apabhraṁśa language is also defined by Virahāṅka at Vjs. 4.37-38. The wording of the latter stanza, i.e., 38, is very similar to that of ours.

25: The term Rāsa used of a group of stanzas in different metres reminds Svayambhū of an individual metre called Rāsa which has 21 Mātrās in each of its four Pādas. The Yati in each Pāda is after the 14th Mātrā and the last three Mātrās are represented by three short letters. It is possible to maintain that the name Rāsa was transferred from the group to the individuals comprising the group as in the case of the name Dvipadī; see my remarks in para 5 in the introduction to Vṛttajātisamuccaya (new edition in Rājasthān-series), p. vi. This was perhaps the most popular metre employed for lyric poetry in the Apabhraṁśa language, though every metre which is used for the composition of a Rāsa Kāvya is called Rāsaka according to HPk. 5.3 com., where, by the bye, Svayambhū's stanza (v. 26 below) is actually quoted without mentioning his name. Hemacandra gives several such Rāsakas at HPk. 5.3-15. This Rāsaka of 21 Mātrās is called Abhāpaka by Ratnaśekhara at Ck. 17. Rāsaka of Kd. 2.23 is similar but has 23 Mātrās in each Pāda.

25.1: This is in praise of Jina; lines 3 and 4 are corrupt.

25.2: This is an important stanza in which the words *morī* and *ava haṁśa* appear to be used punningly. Really the two, i.e. pea-hen and swan, do not play together; for the one rejoices at the appearance of the clouds, while the other shuns it.

The Stanza is perhaps Svayambhū's own composition, and refers to one of his Apabhramśa poems.

- 26: 'All the Jātis (kinds of metres) are employed here in view of their structure. The composition of a Rāsa is indeed an elixir among assemblies of men.' The stanza is bodily quoted by Hemacandra at HPk. 5.3 com. and by the commentator of the Kavidarpaṇa on Kd. 2.23. See above on v. 24.
- 27: Another Rāsa, an individual metre of the Ardhasama Çatupādi type so called, is here defined by Svayambhū; its odd and even Pādas contain respectively 7 and 13 Mātrās. See Kd. 2.14 and HPk. 5.16; the same metre is defined under the name of Rāvaṇamastaka at HPI: 6.19.9 and R. 47 and also by Svayambhū at Sb. 6.13 above. One more individual Rāsa with 16 Mātrās in each of its four Pādas is defined by Virahāṅka at Vjs. 4.85.
- 28: Here again we have some directions about the relationship between a Kaṣavaka, a Vidāri and Tāla; but unfortunately I have no clear idea as to what exactly is meant.
- 29: 'Those Jātis which are employed in praising the deities in the Apabhramśa language are also called Phullaḍakas'. See HPk. 5.41.
- 30: 'These same are described as Maṅgalas when they are composed for the auspicious occasion of marriage etc. Wise men honour them owing to their many different structures on all (auspicious) occasions' See above Sb. 4.20-21 where an individual metre having the name Maṅgala is defined and the directions given in the present stanza are also stated, along with those about the Dhavalas. Here they seem to have been repeated for the specific purpose which is given in the next stanza (v. 31). See HPk. 5.39-40.
- 31: 'There may not exist in them purity in the matter of a Yamaka, or of the metrical form, or of its usual characteristics; and yet they are appreciated by clever men.' See Intro. para 20, f. n. 24.
- 32: This stanza does not occur in the palm leaf ms.; it is found only in the Baroda paper ms. The palm leaf ms., however, often contains this stanza which is used by the author to mark the end of a topic; see SbPb. 2.5; 3.13 and 5.7. I have marked the chapters both in the Sb. and SbPb. on the basis of this stanza and numbered them accordingly.

The colophon at the end of the work is found only in the palm leaf ms. It calls the work by the name Sambhu (a corrupt form of the name Saambhū) and describes the author as Kāvīra (Kavirāja).

APPENDIX I

Concordance of Svayambhūchandas and Chandahśekhara Ch. V

I have published *Rājāśekhara's Chandahśekhara Ch. V* on pp 126 ff. On a closer examination of this chapter of the work—which alone is available at present—one can easily see how Rājāśekhara has often given a mere Sanskrit version of the corresponding Prakrit stanzas in *Svayambhūchandas*. I give below a concordance of the two works. R = *Chandahśekhara Ch. V* Sb = *Svayambhūchandas* Ch 18 SbP *Svayambhūchandas Purvabhāga* Ch 16 (pp 103-127)

R,	=	Sbp	R	=	Sb
1-2	=	4 1-2	58-77	=	6 23-41
5		4 4	78-95		6 42-58
			96-111		6 59-73
R		Sb	112-124		6 74-86
7		4 1	125-136		6 87-97
8-11		4 4-7	137-145		6 98-106
12-15		4 8-11	146-152		6 107-113
16-19		4 12-13	153-158		6 114-116
20-21		4 14-15	159-161		6 117-119
22-25		4 16-19	162		6 120-122
26		4 20	163		6 122 1
27-28		4 21	164		6 121 1
29		5 1	165-173		6 123-129
30-32		5 3-7	176-223		6 132-172
35		6 1	225-226		7 1-2
36		6 22	227-231		7 3-7
37-57		6 2-22	233 235		7 8-11

APPENDIX II

Concordance (Svayambhūchandas)

I had published the *Svayambhūchandas* partly in the Journal BBRAS Bombay 1935 (Chs I III) and partly in the Journal of the University of Bombay Sept 1936 (Chs IV VIII) The system of numbering the stanzas which was adopted by me there is different from the one employed here So to avoid confusion in reference I give below a concordance of the two editions

1st ed	2nd ed	1st ed.	2nd ed
	Ch I		
		61 (2nd)-62	30 30 1
1-2	1-1 1	63-64	31-31 1
3-4	2-2 1	65-66	32 32 1
5-6-7	3-3 1-3 2	67-68	33-33 1
8-9-10	4-4 1-4 2	69-70	34-34 1
11-12	5-5 1	71-72	35-35 1
13-14	6-6 1	73-74	36-36 1
15-16	7-7 1	75-76	37-37 1
17-18	8-8 1	77-78	38-38 1
19-20	9-9 1	79-80	39-39 1
21 22	10-10 1	81-82	40-40 1
23-24	11-11 1	83-84	41-41 1
25-26	12-12 1	85-86	42-42 1
27-28	13-13 1	87-88	43-43 1
29-30	14-14 1	89-90	44-44 1
31-32	15-15 1	91-92	45-45 1
33-34	16-16 1	93-94	46-46 1
35-36	17-17 1	95	47
37-38	18-18 1	96-97	47 1-47 2
39-40	19-19 1	98-99	48-48 1
41-42	20-20 1	100-101	49-49 1
43-44	21-21 1	102-103	50-50 1
45-46	22-22 1	104-105	51-51 1
47-48-49	23-23 1-23 2	106-107	52-52 1
50-51	24-24 1	108-109	53-53 1
52-53	25-25 1	110-111	54-54 1
54-55	26-26 1	112-113	55-55 1
56-57	27-27 1	114-115	56-56 1
59-59	28-28 1	116-117-118	57-57 1-57 2
60-61	29-29 1	119-120	58-58 1

1st ed.		2nd ed.	1st ed.		2nd ed.
121-122	=	59-59.1	23-24	=	12-12.1
123-124		60-60.1	25		13
125-126		61-61.1	26-29		13.1-4
127-128		62-62.1	30		14
129-130		63-63.1			
131-132		64-64.1			Ch. III
133-134		65-65.1	1-2		1-1.1
135		66	3-4		2-2.1
136-139		66.1-t	5-6		3-3.1
140-144		67-71	7-8		4-4.1
144 a-b		71 a-b	9-10		5-5.1
145		72	11		6
146-153		72.1-8	12-13		6.1-2
154-155		73-74	14-15		7-7.1
156-157		74.1-2	16		8
158-159		75-75.1	17-20		8.1-4
160-161		76-76.1	21-22		9-9.1
162-163		77-77.1	23-24-25		10-11-11.1
164-165		78-78.1	26		12
166-167		79-79.1	27-28		12.1-2
168-169		80-80.1	29		13
170-171		81-81.1	30-32		13.1-3
172-173		82-82.1	32 (2nd)		14
174-175		83-83.1			
176-177		84-84.1			Ch. IV
178		85	1-2		1-2
			3-4		3-3.1
	Ch. II		5-6		3-4.1
1-2		1-1.1	7		5
3-4		2-2.1	8-9		5.1-2
5-6		3-3.1	10-11		6-6.1
7-8		4-4.1	12-13		7-7.1
9-10		5-5.1	14-15		8-8.1
11-12		6-6.1	16		8
13-14		7-7.1	17-21		9.1-5
15-16		8-8.1	22		10
17-18		9-9.1	23-24		10.1-2
19-20		10-10.1	25		11
21-22		11-11.1			

1st ed.	2nd ed.	1st ed.	2nd ed.
26-28	= 11-1-3	54-55	42-42 1
29	12	56	43
30-32	12-1-3	57-58	44-44 1
33-42	13-22	59-63	45-49
		64-65	50-50 1
	Ch. V	66	51
1-3	1-3	67-68	52-52.1
4-5	3-4 1	69	53
6-7	5-5 1	70-71	54-54 1
8-9	6-6 1	72	55
10-11	7-8	73-74	56 56 1
		75-78	57-60
	Ch. VI	79-80	61-61 1
1-9	1-9	81	62
10-11	10-10 1	82-83	63-63 1
12-13	11-12	84	64
14-15	13-13.1	85-86	65-65 1
16	14	87-88	66-67
17-18	15-15.1	89-90	68-68 1
19	16	91-96	69-74
20-21	17-17.1	97-98	75-75 1
22	18	99-100	76-77
23-24	19-19.1	101-102	78-78.1
25	20	103-110	79-86
26-27	21-21.1	111-112	87-87.1
28-34	22-28	113-114	88-88.1
35-36	29-29.1	115	89
37	30	116-117	90-90.1
38-39	31-31.1	118-126	91-99
40	32	127-128	100-100.1
41-42	33-33 1	129-139	101-111
43	34	140-148	112-120
44-45	35-35.1	149-150	121-121.1
46	36	151-152	122-122.1
47-48	37-37.1	153	123
49	38	154-155	124-124.1
50-51	39-39.1	156-160	125-129
52-53	40-41	161-170	130-139
		171-180	140-149

1st ed.		2nd ed.	1st ed.		2nd ed.
181-190	=	150-159	12-13	=	7-7.1
191-200		160-169	14-15		8-8.1
201-204		170-173	16-17		9-9.1
			18-19		10-10.1
		Ch. VII	20		11
1-13		1-13	21-23		11 1-3
			24-25		12-12.1
		Ch. VIII	26-27		13-13.1
			28-29		14-14.1
1-2		1-1 1	30-35		15-20
3-4		2-2 1	36-45		20 1-10
5-6		3-3 1	46-49		21-24
7		4	50		25
8-9		5-5.1	51-52		25 1-2
10-11		66- 1	53		32

APPENDIX III

Svayambhūcchandās and other works

(A concordance)

This concordance is not meant to be exhaustive; only a few cases of reproduction or striking similarity are put down here as they were casually noticed. For most of these I am indebted to Dr. Bhayan. The following abbreviations are used:—

- कवि = कविदर्पण, Published in the Rajasthan Granthamālā, 1962.
 गाथा = गाथासप्तशती, N. S. P. edition (Kāvya-mālā 21), 1933.
 छन्दो = छन्दोगुणासन of हेमचंद्र Published in the Singhi Jain Series, 1961.
 नन्दि = नन्दिताव्य's गाथाखण्ड. Published as Appendix I in कविदर्पण. See above.
 पठम = पठमचरित of स्वयम्भू, Published in the Singhi Jain Series, 1953, 1961.
 पञ्च = पञ्चरात्र of भास in भासनाटकचक्रम्, Published by Oriental Book Agency, Poona 1937.
 पर = परमात्मप्रकाश of योगीन्दु, Published in the Raichandra Jain Shāstramālā Bombay, 1937
 भामह = भामह's काव्यालंकार, Published as an Appendix in Bombay Sanskrit Series Bombay 1909 : Also in the Kashi S. Series, 1928.
 रत्ना = रत्नावली नाटिका of श्रीहर्ष, N. S. P. edition, 1913.
 रिद्ध = रिद्धगेमिष्वरुड of स्वयम्भू, Unpublished.
 वज्रा = वज्रालम्बा, Published in Bibliotheca Indica, 1923.
 सद्युक्ति = सद्युक्तिकर्णामृत, Published in Bibliotheca Indica, 1912.
 सूर्य = सूर्यशतक of मधुर, Published in Kāvya-mālā, Bombay, 1889.
 सेतु = सेतुकवच of प्रवरसेन, Published in Kāvya-mālā, Bombay, 1895.
 सिद्ध = सिद्धराम (माहताप्याय), Published by B. O. R. I., Poona, 1958
 सरस्वती = सरस्वतीकण्ठाभरण, Published in Kāvya-mālā, 1934.

स्वयम्भूच्छन्दः पूर्वभागः

१-१-१ = गाथा १-७०; वज्रा ६४३	१-४-२ = नन्दि २७
१-१-३ = छन्दो १-१०-१	१-५-१ = गाथा २-९७; वज्रा ४७५
१-१-४ = गाथा १-७५; छन्दो १-१०-२	१-५-२ = वज्रा ४३१
१-१-५ = छन्दो १-७-६; पर २-११७; शब्दा ८-२-८०	३-३-१ = रत्ना १-१३-१४
१-३-१ = सेतु ३-९	४-१-१ = रत्ना १-१३-१५
१-३-२ = नन्दि २६	५-१-१ = कवि २-२०-८; छन्दो ३-७०-६
१-३-३ = नन्दि २९; पठम ४९-४८	६-३-२(b) = छन्दो २-१४-१
१-४-१ = नन्दि २८	६-३-३ = छन्दो २-१३-१
	६-३-५ = छन्दो २-१७-१

स्वयम्भूच्छन्दः उत्तरभागः

१-२-१ = भामह ३-४३	५-२ = छन्दो १-६-३
१-३-१ = सतुक्ति ३-४१	५-४-१ = पठम ३-६-११
१-२५-१ = छन्दो २-२६९-१	५-६-१ = पठम १४-७-९
१-३८-१ = छन्दो २-३०९-१	६-१९-१ = पठम ७२-१-१-२
१-६६-३ = छन्दो २-३८६-२	६-३१-१ = छन्दो ६-१९-४०; वजा ६४४
१-७१-१ = रत्ना १-५	६-३३-१ = पठम ६५ (opening)
१-७१-२ = सूर्य	६-५४-१ = पठम ७२ (opening)
१-७२-३ = छन्दो २-३८८-२	६-५६-१ = पठम ७७-१३-१३
१-७४-१ = पठम ७२-१५-५-६	६-९०-१ = सरस्वती २-३८०
१-७४-२ = पठम ७३-३-५-८	६-१२१-१ = छन्दो ६-२२-५; रिद्ध ५४-११
१-७९-१ = छन्दो २-३९७-१	वत्ता
१-८२-१ = छन्दो २-४००-१	६-१२२-१ = छन्दो ६-२१-२
२-९-१ = पञ्च १-१७	७-१ = छन्दो ७-५७-२
४-२-१ = रिद्ध ६७-११ वत्ता	७-२ = छन्दो ७-७२-२
४-५-२ = नन्दि ८३; वजा ७५	८-२-१ = पठम २४-२-१-२
४-७-१ = रिद्ध ६४-११ वत्ता	८-३-१ = पठम ३३-३-९
४-९-१ = छन्दो ५-१८-१	८-९-१ = पठम ३-२ (opening)
४-९-४ = वजा ६७७	८-११-१ = पठम ३१-१ (opening)
४-१०-२ = सिद्ध ८-४-४२२ (६)	८-१५-१ = पठम ४१-१ (opening)
४-११-२ = वजा ६९९	८-१३-१ = पठम ५-१ (opening)
४-१६ = छन्दो ५-३२-१	८-२६ = छन्दो ५-३-२

CORRECTIONS AND IMPROVEMENTS

	READ	FOR
P. 1 v. 1	सुकरभणं	सुकरं(इ)रभणं
"	हुवंति	हुअंति
P. 2 v. 2. 1	[This is a free Prakrit rendering of Bhāmahālankāra, 3-43]	
P. 12 v. 27	चंसो	चेसो
P. 14 v. 32. 1 a	केसामोडो	केसामोडो (cf. केसामेले P 29 v. 66-2)
P. 15 v. 35	विसमज(च)गणा	विसमजगणा
P. 19 v. 45	गिदिह्वा	गिदिह्वा
P. 21 v. 48	मुह[ल]तिपगणा	मुहतिपगणा
P 22 v. 51	रसयुगात्	रसयुती
P. 29 v. 66 3 b	सअ[ल]मुअणअल	सअमुअणअल
P. 31 v. 68	होइ	होई
" v. 72	चंडवुडी परेकेकवडूीअ	चंडवुडी परेकेकवडूीअ
P. 32 v. 72. 4 b	त(इ)लिअ(दलित)	फुलिअ(पुषित)
P. 33 v 72. 5 d	दडुसे(मे)अं	दडुसेअं
P. 35 v. 73	चंडवुडि...अह	चंडवुडि—अह
" v. 74	गिदिह्वाओ	गिदिह्वाओ
" v 74. 2 b	चिन्खल	चिन्खल
P 37 v. 77. 1 b	कइअवपडि[अ]एणं	कइअवपडिणं
P. 41 v. 4 d	हरिणमुतम्	हरिणपदम
	[Correct index accordingly.]	
P. 43 v. 9. 1 d	दएइ	दरेइ
P. 45 v. 13. 3 d	गम[ण]गअमण	गम(ण)गअमण
P. 47 v. 5. 1 a	समर्पितचिसे	समर्पितचिअं
" v. 6. 2 a	सोक्खा(कलो)	सोक्खो
P. 48 v. 8. 1 d	जाणं (अं)	जाणं
P. 57 v. 11. 3 a	दुक्खु	दुःखु
" v. 11. 3 b	मइ(=मतिः)	सइ(=सहा)
P. 62 v. 6. 1 b	गहव(इ)इं	गहव(इ)वई
P. 70 v. 41	अहकले	अहदले
v. 42.1 d	स्युत्सुहा	स्युत्सिहा
P. 72 v. 50. 1 d	परमप्य(प्या)	परमप्य[च]
P. 78 v. 87. 1 b	चिचइं	चिचइइं
" " 1 d	सण्णइइं	सण्णइइ(इं)

	READ	FOR
P. 82 v. 113 a	इह(अ)	इअ
P. 83 v. 117 d	बिंबर्म्मि [शशिभिम्बके]	बिंभिभम्मि [शशिभिम्बिते]
P. 86 v. 142	पविरामि(मा)आ(शि)[हा] [प्रविरामा शिरवा]	पविरामिआ [पविरामिका]
P. 88 v. 167	अं स्तु(स्तु)	अं स्तु
P. 90 Heading	शेषद्विपद्यः	शेषस्तुप्यद्यः
P. 92 v. 2 1 a	पह(हु)पंगणे	पह[हु]पंगणे
P. 96 v 15 f. n.	रअअंति	रसअंति
„ v. 17	[सन्धेराद्यन्तयाः]	[सन्धेरादौ]
P. 97 v. 20 c	[मात्रा पद्धतिकया सह]	[मात्राः पद्धतिकाः]
P. 100 v. 24 b	[सुवर्णरूपकैः]	(सुवर्णरूपामिः)
P. 103 Heading	म्बन्वकजाणिः	गाथादिभिधिः



राजस्थान सरकार

राजस्थान प्राच्यविद्या प्रतिष्ठान

(Rajasthan Oriental Research Institute)

बोधपुर



सूची-पत्र

राजस्थान पुरातन ग्रन्थमाला

प्रधान सम्पादक—वसन्ती बिनबिन्धव मुनि, पुरातत्त्वाचार्य

ज्येष्ठ, १९६३ ई०

राजस्थान पुरातन ग्रन्थ-माळा

प्रधान सम्पादक-पद्मश्री कृष्ण जिनविजय, पुरातत्त्वाचार्य

प्रकाशित ग्रन्थ

१. संस्कृत

१. प्रभाकरचरि, ताकिकचूडामणि सर्वदेवाचार्यकृत, सम्पादक - मीमांसान्यायकेसरी पं० पट्टाभिरामशास्त्री, विद्यासागर । मूल्य-६.००
२. यन्त्रराजखना, महाराजा सवाईजयसिंह-कारित । सम्पादक-स्व० पं० केदारनाथ ज्योतिषिद, जयपुर । मूल्य-१.७५
३. महाब्रह्मसंभवम्, स्व० पं० मधुसूदन श्रीभाप्रणीत, भाग १, सम्पादक-म० म० पं० गिरिचरसर्मा चतुर्वेदी । मूल्य-१०.७५
४. ब्रह्मब्रह्मसंभवम्, स्व० पं० मधुसूदन श्रीभा प्रणीत, भाग २, मूलभाष्य सम्पादक-पं० श्री प्रद्युम्न श्रीभा । मूल्य-४.००
५. तर्कसंग्रह, धर्मभट्टकृत, सम्पादक-डॉ. बिक्रेन्द्र केटली, एम.ए., पी-एच. डी., मूल्य-३.००
६. कारकसंबंधोद्योत, पं० रमसनन्दीकृत, सम्पादक-डॉ० हरिप्रसाद शास्त्री, एम. ए., पी-एच. डी. । मूल्य-१.७५
७. क्षतिवीथिका, मोनिकृष्णभट्टकृत, सम्पादक-स्व.पं. पुरुषोत्तमधर्मा चतुर्वेदी, साहित्याचार्य । मूल्य-२.००
८. शम्बरतलप्रदीप, धनातकतर्क, सम्पादक-डॉ. हरिप्रसाद शास्त्री, एम ए, पी-एच.डी. । मूल्य-२.००
९. कृष्णगीति, कवि शोभादायविरचित, सभाषिका-डॉ. त्रियम्बला शाह, एम. ए., पी-एच. डी., डी. लिट् । मूल्य-१.७५
१०. नृसत्संग्रह, धनातकतर्क, सम्पादिका-डॉ. त्रियम्बला शाह, एम. ए., पी-एच. डी., डी. लिट् । मूल्य-१.७५
११. भृङ्गाहारावली, श्रीहर्षकविरचित, सम्पादिका-डॉ. त्रियम्बला शाह, एम. ए., पी-एच.डी., डी. लिट् । मूल्य-२.७५
१२. राजविनोद महाकाव्य, महाकवि उदयराजप्रणीत, सम्पादक-पं० श्रीगोपालनारायण बहुरा, एम. ए., उपसंचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । मूल्य-२.२५
१३. बळपाणिविजय महाकाव्य, भट्टलक्ष्मीधरविरचित, सम्पादक-केशवराज काशीराम शास्त्री मूल्य-३.५०
१४. नृत्यरत्नकोश (प्रथम भाग), महाराजा कुम्भकर्णकृत, सम्पादक-प्रो. रसिकलाल छोटालाल पारिख तथा डॉ० त्रियम्बला शाह, एम. ए., पी-एच. डी., डी लिट् । मूल्य-३.७५
१५. जकिरउल्लाकर, साधसुन्दरगणिविरचित, सम्पादक-पद्मश्री मुनि श्रीजिनविजयजी, पुरातत्त्वाचार्य, सम्प्राम्य सचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर । मूल्य-४.७५
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